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No. 2363.

SATURDAY, FEBRUARY 8, 1873.

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SATURDAY, FEBRUARY 8, 1873.

LITERATURE

Essays, by the late William Godwin. Never before published. (H. S. King & Co.)

THE announcement of a new volume of *Essays* by William Godwin did not prepare the mind for a professed systematic treatise on Theology. This is what this volume is. It was, it appears, the last work of Godwin, written at the end of a long life: he died at the age of eighty. The title which he himself gave it was, 'The Genius of Christianity Unveiled, in a Series of Essays.' Those who have now published it would have done well to announce it with his own title. We are not blaming the publication, for the deliberate thoughts of Godwin on this subject deserve to be put before the world for reading and consideration; but we object to the advertised title. Godwin bequeathed this work to his daughter, Mrs. Shelley, with a solemn injunction for publication. "I am most unwilling," he wrote to her, "that this, the concluding work of a long life, and written, as I believe, in the full maturity of my understanding, should be consigned to oblivion. It has been the main object of my life, since I attained to years of discretion, to do my part to free the human mind from slavery. I adjure you, therefore, or whomsoever else into whose hands these papers may fall, not to allow them to be consigned to oblivion." Mrs. Shelley has left this life without giving effect to her father's wishes; but it is to be understood from the editor's Preface, that this publication is made by her representatives, acting according to her known desire. Godwin died in 1836. The editor says that, "though the memories of men quickly fade, though a crowd of new books on almost every subject claims our attention, sometimes with undue noise, it can scarcely be that even this generation, so hurried, so harassed, has altogether forgotten, or will lightly forget, the name of William Godwin." This, we fear, is hardly so. It is just upon eighty years since Godwin's elaborate work on 'Political Justice,' followed quickly by his striking novel of 'Caleb Williams,' gave him a sudden celebrity. He then rose, in his own words, "like a star upon his contemporaries." But long before his death that star was greatly dimmed. When he died, there were those who remembered his early blaze of fame, and who remembered the skill and power of many of his novels, but the new generations knew little of him. It is a remarkable fact, that in Lord Lytton's comprehensive survey of English literature and philosophy, in his 'England and the English,' published three years before Godwin's death, Godwin is never mentioned. He has introduced Landor and Hazlitt as literary names, but not Godwin. He has reviewed the philosophy of Bentham, of James Mill, and even of Hazlitt, whose sole contribution to metaphysics is but a trifle in comparison with Godwin's elaborate 'Political Justice.' His early fame may have been exaggerated; it may have risen too fast and too high; but oblivion is not his due. But even if we set aside his political philosophy, as well as his laborious 'History of the Commonwealth,' and his important contribution to the history of English

literature in his 'Lives of the Nephews of Milton,' the author of 'Caleb Williams' and of 'Mandeville,' to say nothing of other enthralling novels, deserves possession of a permanent niche in the English temple of fame.

We cannot meddle with the contents of this theological volume; but the revival of a once celebrated name is an appropriate occasion for a few reminiscences of the life and character of a remarkable man, whose biography, strange to say, has not been written in the six and thirty years which have passed away since his death. We hope that it lies in the power of Mrs. Shelley's representatives to furnish yet a biography of Godwin. There never was a more fearless lover of truth. The words which have been quoted from the letter he left for Mrs. Shelley, enjoining the publication of his *Theological Essays*, call to mind the lofty and serene spirit in which, at the age of thirty-seven, he launched on the world his famous treatise on *Political Justice*. This was published in 1793, when the dreadful events in France had caused a panic in England, and free writing on Government was fraught with danger of prosecution. Godwin remarked in the Preface:—

"It is now to be tried whether, in addition to these alarming encroachments on our liberty, a book is to fall under the arm of the civil power, which, beside the advantage of having for one of its express objects the dissuading from tumult and violence, is by its very nature an appeal to men of study and reflection. It is to be tried whether an attempt shall be made to suppress the activity of mind and put an end to the disquisitions of science. Respecting the event in a personal view, the author has formed his resolution. Whatever conduct his countrymen may pursue, they will not be able to shake his tranquillity. The duty he conceives himself most bound to discharge, is the assisting the progress of truth: and if he suffer in any respect for such a proceeding, there is certainly no vicissitude that can befall him that can ever bring along with it a more satisfactory consolation."

Any one now reading this dry philosophical treatise would be amazed to hear of danger of prosecution. But the state of things in England in 1793 was lamentable. In the following year Hardy, Horne Tooke, Holcroft, and others, were indicted for high treason, as members of the "Corresponding Society," on grounds so frivolous, that, after true bills had been found by the grand jury, on a charge from Chief Justice Eyre, worthy of Scroggs, London juries summarily found the prisoners not guilty. A striking criticism on Chief Justice Eyre's charge had meanwhile appeared in the *Morning Chronicle*. It was from Godwin's pen. Horne Tooke loved to make fun of Godwin in company, for in conversation and society he was nothing; and it is related that once, at a dinner at his own table, Horne Tooke, after playfully extracting from Godwin an avowal that he was the author of the strictures on Eyre, cried out, "Come here, then"; and when Godwin went to him, he took his hand and pressed it to his lips, saying, "I can do no less for the hand that saved my life."

Godwin's dullness in conversation has doubtless largely contributed to the decay of his fame. He did not win friends in society. He was very poor, depending always on his pen, which could never have been a very profitable one. He had no social position. It was, indeed, wonderful that a man of such vigorous intellect, great power of thought, and strong imaginative faculty (for without imagination his novels could

not have been written), should have been so stupid and unimaginative in conversation. In his own quiet study he could steadily write out his thoughts, but in the social conflict of wit and reason he wanted time to understand and self-composure to reply. He lived much with Charles Lamb, Coleridge, and Hazlitt, but was not to any of them as each was to the others. He wanted geniality. He was awkward of speech. He displeased Lamb the first time they met, by asking him, "Are you toad or frog?" stupidly alluding to a cruel caricature. The first time he met Mary Wollstonecraft, his future wife, he confesses to having displeased her by his conversation. She must have been a charming creature; and the love which Godwin won from her is a great testimony to his sterling character. Coleridge spoke of her power over him as the ascendancy of a woman of imagination over a man of mere intellect. No one can read without emotion his simple, frank, and touching life of the gifted woman quickly snatched from him. Their associated life was but for a short period, less than twelve months: she died in childbirth, of a daughter, the future Mrs. Shelley. Shelley had been one of those whom the 'Political Justice' had impressed and fascinated. One of Godwin's best friends was Basil Montagu, always the friend of merit. Godwin was for a long time a bookseller, after he had first won fame as an author, and lived by writing school-books which he published. He survived the fall of Toryism, and the accession of Lord Grey's Reform Government to power. It is pleasing to remember that, under Lord Grey's Government, he was appointed to a small office in one of the public departments, which gave comfort to his last years. We must now close our article; and we conclude with the hope that there exists the means and the will of providing the public with an authentic biography of Godwin.

HAMLET.

Two Dissertations on the Hamlet of Saxo Grammaticus and of Shakespear. By R. G. Latham. (Williams & Norgate.)

THE subjects of the two dissertations here reprinted from the tenth volume of the *Transactions* of the Royal Society of Literature (New Series) are, (1) On the Double Personality of the 'Hamlet' of Saxo-Grammaticus, and (2) On the relation of the 'Hamlet' of Shakespear to the German 'Hamlet.' Both dissertations have a double value, firstly, for the information they contain, and, secondly, for the ingenious suggestions and theories of their author. Beginning with the list of Danish kings, as given by Saxo-Grammaticus, he considers the lessons to be learnt from it. The nineteenth name in the list is *Hugletus*, which he suggests should rather be *Huglekus*, just as another name, *Vikletus*, should be *Viklekus*. This may be conceded at once, as the other spellings, *Huglek*, *Hugleg*, and *Huglaf*, all point to a guttural rather than to a dental letter as entering into the true form. Indeed, when we consider how very frequently a *c* is made to look like a *t* in old MSS., as *e.g.* in the old English *certes*, not unfrequently written like *tertes*, or even *terces*, it may easily happen that the *t* is a misprint pure and simple for *c*, and that what Saxo really wrote was *Huglecus*. This point established, Dr. Latham proceeds

to point out that "for more than half a century it has been acknowledged that, word for word, this *Huhleikr* is the Norse form of the Anglo-Saxon *Hygelac* or *Higelac*, one of the heroes in 'Beowulf,' and (what is more important) that both are, word for word, *Chochilaicus* or *Chochelagus*, the name of a Danish sea-king who, in the beginning of the sixth century, was killed in the Netherlands—the authority being no less than that of Gregory of Tours, whose important work on the early history of the Franks was composed within sixty years of the event." See Gregory's *Historia Eccl. Francorum*, iii. 3, quoted in Thorpe's 'Beowulf,' p. xxv. We are next reminded that *Amlethus* (Hamlet) is mentioned not once only in Saxo, but twice; viz., in the fourth book as well as in the third. It is with the Hamlet of the third book only that Shakspeare's 'Hamlet' at all agrees; but Dr. Latham adds the theory that in the Hamlet of the fourth book we really have the history of *Hugletus* or *Huglekus* (why not *Hugleucus*?), whose reign, in its proper place, is dismissed in two brief lines, as if next to nothing were known about him. After this, we are invited to consider many other names, and to recognize the identity of *Hygelac* with *Havelok*, of *Anlaf Cwiran* with *Havelok Cuaran*, of *Anlaf Cwiran* with *Olaf Kyrre*, and so on. The whole of the arguments are certainly worthy of attention; but the reader is tempted to think that the author attaches, perhaps, too great an importance to the mere identity of names; for it is surely common enough to find the same story repeated over and over again with little variation, except in the change of name of the hero, whilst on the other hand stories are told of one man, say *Amlethus*, which really belong to some one else, such as *Hugleucus*. Yet many points of interest and curiosity are certainly made to present themselves in the course of the discussion. Dr. Latham's style, the same here as in his other works, is not an easy one, and we think it tends to prevent the true merit of his labours from being rightly appreciated. The extreme elaborateness of his workmanship, the prominence given to a number of details which often have little to do with the main subject of discussion, the difficulty of seeing at every moment the drift of each argument and its connexion with the whole, all tend to discourage; and readers who are not thoroughly in earnest about their subjects will, probably, never read far into Dr. Latham's books. On the other hand, those who are not easily scared away, will find in them plenty of information and a great many ingenious suggestions; for true students well know that solid hard work has its abiding value, and of such work Dr. Latham has certainly done a good deal.

The suggestion of a connexion between *Havelok* and *Hamlet* is not, however, entirely new; it may be found in Grundtvig, 'North. Myth.,' ed. 1832, p. 565, and in a pamphlet on 'Havelok the Dane,' by Kristian Køster, published at Copenhagen in 1868; see Mr. Skeat's Preface to his re-edition of 'Havelok,' p. xix. In the same Preface, Mr. Skeat suggests that, if the story rather than the name be considered, it is not difficult to connect the 'Lay of Havelok' with the time of the celebrated Æthelberht, of Kent. All such theories, however, can hardly attain to a higher value than that of good guesses, the evidence for a complete proof in such in-

stances being, from the nature of the case, invariably insufficient.

One hint which Dr. Latham drops incidentally is too good to be passed over. He shows that the "Blind King" of Uhland's well known ballad is Vermund, son of Vikletus, who was challenged by the King of Saxony to a single combat, and requested to deliver up the kingdom of Denmark if he found himself unequal to accepting the challenge. His son Uffo, however, takes up the quarrel at once, and kills the King of Saxony "in a *holm-gang*, on an island in the Eyder, near the spot where the town of Rendsburg now stands." As for the blind king's sword,—

"My sword, for slaughter
Renowned in minstrel's tale,"—

we learn, from a note on p. 58, that its name was Skrep; though, by a singular oversight, the same note is repeated on the same page, with the alteration of Skrep to Srep. However, Skrep is a good name for a sword; for it clearly means sharp.

The part of Dr. Latham's book most interesting to the general reader, is also that which it is most easy to follow and make use of. He carefully discusses the question of the various forms which Shakspeare's 'Hamlet' assumes, and particularly inquires if it can be traced further back than to 1603, in which year appeared that earliest known form of it which was followed, in 1604, by one "newly imprinted, and enlarged to almost as much again as it was, according to the true and perfect coppie." With respect to 'Hamlet' before 1603, Dr. Latham's suggestion comes to this: "I submit that, though the 'Hamlet' of 1598 may have no existence *verbatim et literatim* in its original language, it may be either wholly or partially preserved, or at least adequately represented, by a translation in another language; that language being the German, and the text that of the *Bestrafte Brudermord*." To help us to understand this, the author adds a complete English translation of the German play, which is an acceptable contribution to Shakspearean literature; for, although the complete German text, with a translation, is to be found in Cohn's useful book, entitled 'Shakspeare in Germany,' the new translation follows the original more closely, and is an independent one.

We must here call attention to a remarkable inconsistency (or misprint?) in the dates mentioned; an inconsistency which, if real, interferes considerably with the theory. At p. 87, we have mention of a 'Hamlet,' dated 1589, which, if written by Shakspeare, would have been written by him in his twenty-third year. Dr. Latham then proceeds to inquire what Shakspeare was doing in 1589, and, at p. 88, finds that in 1589 he was an actor and manager, rather than a single-handed dramatist. But now, observe; a few pages further on, the figures 8 and 9 are reversed, and on p. 90, we have fifteen plays ascribed to Shakspeare before the end of 1598; and then, on p. 91, comes the passage already quoted:—"I now submit that, though the 'Hamlet' of 1598," &c. This is followed up afterwards by other allusions to the same date, viz., 1598, at pp. 100, 101; though at p. 102 we come upon 1589 once more. The way in which these two dates are mixed up, is perplexing and mysterious; and we submit that

the author has not properly distinguished them, so as to make the distinction clear to his readers.

Biographical and Critical Essays. Reprinted from *Reviews*. With Additions and Corrections. A New Series. By A. Hayward, Q.C. 2 vols. (Longmans & Co.)

A VETERAN reviewer has gathered into two handsome volumes some of the most important papers that he has contributed of late years to such publications as the *Quarterly* and *Edinburgh*, the *Times*, and the *Saturday*. In former times we have spoken disrespectfully of the collections of republished essays, that are produced less for the benefit of the public than for the gratification of their previously anonymous writers. But Mr. Hayward's volumes differ notably from the inferior examples of their literary species. For several reasons they should be commended, and—unlike Congreve's novel, which Samuel Johnson said he would rather praise than read—should be perused from the first to the last page. It is to their credit that, though they afford material for serious consideration, they may be read without any strenuous effort. It is even more to their credit and chance of popularity, that, with a single exception, their subjects are of permanent and general interest. The author does not invite the world to reconsider his critical judgments of poems which every one knows and estimates for himself, or of histories which the majority of lettered people have placed amongst things unworthy of remembrance. He does not bore his friends with a survey of any position of political parties, that ceased to be memorable when it ceased to exist. On the contrary, he has selected from the mass of writing which he is known to have contributed to various organs of anonymous literature, those papers only which are calculated to entertain a considerable number of readers at the present time, and to entertain them no less than twenty years hence. The result is that his two volumes are a collection of good things about matters of which no one likes to be ignorant, and men of reading like to be reminded. Every person who can play a creditable rubber is amused by anecdotes that commemorate the fashions of "Whist," and the humours of its "Players." It is not necessary to be an historian or accurate student, to have an intellectual appetite for such a medley of apocryphal anecdotes and singular resuscitations of true ones, as Mr. Hayward's "Pearls and Mock Pearls of History." The same may be said of "Varieties of History and Art," a review of the 'Causeries d'un Curieux,' by M. F. Feuille de Conches. The articles on the Countess of Albany and Alfieri, and Queen Marie Antoinette, restate what all persons know or have known, and no one objects to be told again. George Canning's title to a place amongst men of letters is the subject of another paper, that would be popular at the book-stalls of railway-stations, if it were offered by itself to travellers in handy form. In fifty-seven pages the essayist has told nearly all that ordinary readers need know about Maria Edgeworth and her writings; and in exactly the same space he has given a sketch of Alexandre Dumas, that is a fairer and more satisfactory biography than the big book which we condemned a few weeks since, as neither

satisfactory nor fair. If it be objected against "More about Junius,"—a paper, by the way, which soon after its first appearance in *Fraser*, was re-issued in pamphlet form,—that the world has grown weary of squabbling about Junius and the would-be Junius, Sir Philip Francis, it must be conceded that bookish circles even yet contain a few students of unprofitable literature, who are not so utterly sick of the Junian controversy as to be incapable of deriving amusement from a comprehensive statement of the overwhelming arguments against the Franciscans. Our own views respecting Sir Philip Francis's title to Junian infamy have been stated so fully and precisely that we give a sufficiently exact account of Mr. Hayward's essay by observing that he appears to us a very agreeable person, in the Disraelian sense of the epithet. So far as he goes, he agrees with the *Athenæum*; and if he had only extended his paper with an adequate exhibition of the absurdities of Mr. Chabot's caligraphic evidence, we should have said that no completer refutation of the Franciscan case could be required by ordinary readers.

But if, with the exception of "More About Junius," a treatise published less for the reader's edification than the author's peace of mind, Mr. Hayward is happy and judicious in his subjects, he is no less fortunate in his way of handling them. His usual style is that of a clever, scholarly, well-bred table-talker, who, with too much good sense to be pedantic, and too much good taste to be pompous, is less anxious to display his learning than to make his hearers enjoy themselves, and pours forth a stream of quaint and sparkling stories, varied with pithily-worded reflections on his more suggestive points. Not that his lightness savours of flippancy, or that his animated speech betrays a repugnance to serious thought. He is gay and grave by turns; but his gaiety is distant from levity, and his graver utterances are devoid of the stiffness and unwieldiness of self-conscious learning. A master of the processes by which half-a-score of huge books may be boiled down into a single article, he puts his facts into the concisest language, and, having made a point, leaves it to commend itself. Hence comes the defect of some of his papers: a redundancy of anecdotes which fail to produce a satisfactory effect, because they thrust one another out of the reader's memory. This fault is especially noticeable in "The Pearls and Mock Pearls of History," which, after giving the reader half-a-hundred surprises and as many passages of laughter, leaves him at the end of a capital entertainment, with very shadowy recollections of the several items of the diversion.

A gentleman, who has been accepted in "society" for his agreeable qualities no less than for his literary achievements, Mr. Hayward speaks with knowledge and authority when he remarks, in his article on Maria Edgeworth,—

"Fashion, in its best sense, is essentially a discriminating and almost a democratic principle; it unscrupulously overrides birth, fortune, and even fame, for purely personal fame and agreeability. We have known many a lion and lioness dropped after a short trial. We never knew one retain the coveted position long by mere literary celebrity, much less by restless anxiety for display. The object of the most refined and cultivated society of London and Paris, in their ordinary

intercourse, is not to instruct or be instructed, to dazzle or be dazzled, but to please and be pleased."

In accordance with this estimate of the aims and moral forces of fashionable life, which reminds one of the main doctrine of Chesterfield's 'Letters' to his son, and subsequent letters on 'The Art of Pleasing,' the essayist observes, in his article on "Salons,"—

"The plain matter-of-fact is that D'Orsay was a very agreeable fellow, remarkable for social tact, good humour, and good sense. He exercised considerable influence in a particular set at a time when the autocrats of fashion had been dethroned or abdicated, and the lower empire had begun. When he came upon the stage men were getting careless of dress, they were sick of affectation, and a second Brummell was an impossibility. D'Orsay had very few imitators, and his notoriety rested on his singularity. We say his notoriety, for those who knew him well had a real regard for him on account of his fineness of perception, his geniality, and his wit."

Although he observes justly that the conditions of English society,—our country life and national fondness for travelling, the magnitude of London, and the exactions of political service,—are unfavourable to the *salon*, Mr. Hayward notices a few English ladies who in recent time have gathered the aristocracy of talent and personal refinement to their drawing-rooms, and thereby made themselves powerful in the country, as well as notable in the town. Of these the latest and most brilliant was Lady Palmerston, whose social virtues the author celebrated immediately after her death, in the *Times*, when he wrote:—

"The attraction of Lady Palmerston's *salon* at its commencement was the mixed, yet select and refined, character of the assemblage, the result of that exquisite tact and high breeding which secured her the full benefits of exclusiveness without its drawbacks. . . . Few things admitting of order can be thoroughly well done without it. Her visiting-book was kept as regularly as a merchant's ledger. So long as her health allowed, she made a point of filling up her cards with her own hand, and she knew exactly whom she had invited for each of her alternate nights. She used to say that she rarely gave a large party without its being attended by three or four persons not invited for the night, or not invited at all. But not a shade of manner on her part betrayed a recollection of the fact. 'If,' she would say, 'it amused them to come, they were quite welcome.' Indeed, her good nature was inexhaustible, nor was it ever known to give way under any extent of forwardness or tiresomeness. The quintessence of high breeding is never to ruffle, offend, or mortify,—never to cause an unpleasant feeling by a tone, a gesture, or a word; and, instead of interrupting or abruptly quitting wearisome or pushing visitors, she would listen till they ceased of their own accord, or were superseded, or went away."

Admitting a fact, which it would have been sheer hardihood to deny, Mr. Hayward allows that Lady Palmerston's "invitations were occasionally distributed with direct reference to votes," but he insists that the number of "gilded cards" (which, by the way, never were gilded) thus used with a view to divisions in the House was grossly exaggerated by gossip-mongers. The memoir of Lady Palmerston is not the only personal sketch in these volumes, that may be extolled for justice, sympathetic discernment, and delicacy of treatment. The notices of Lord Lansdowne and Lord Dalling and Bulwer, are, in one word, admirable.

Old Court Life in France. By Frances Elliot. 2 vols. (Chapman & Hall.)

THERE are few subjects better worth treating than the one now taken in hand by Mrs. Elliot. The majority of English readers, even those who have travelled abroad and lived in Paris, are but imperfectly acquainted with the old court life of France. They know something, but little, of the names of certain Kings. They know nothing, or what is popularly called "next to nothing," of the people who surrounded those Kings, and who were often less puppets than movers and impellers of the sovereign. Such court-life details present themselves to most readers as the scenes of a new drama, on a subject, if not entirely novel, yet strange and attractive to an audience wearied with authors and actors, who, year after year, go on thrashing the same modicum of chaff. In such dramas as this court life, there is great splendour combined with much variety. Mrs. Elliot's history is not strictly "history." She makes her characters speak as she imagines they would be likely to speak. And we must say that Mrs. Elliot's imaginative powers are considerable. She indulges in such writing as we find in sensation novels, and allows us to witness a very liberal quantity of caressing and kissing, which, we dare say, took place as described, or ought to have taken place, and so is artistically put in. But when "stopping her mouth with kisses" is in the foreground of these court-life incidents, hardened as we are, our modesty gets somewhat alarmed, and wonders with trembling as to what the next stage direction may lead us to infer.

Mrs. Elliot's volumes begin with Francis the First, and close with Louis the Fourteenth. The former King has always appeared to us as a fortunate ruffian, who has had honour far beyond his deserts. Except valour of a certain sort, he had not a single virtue; and what would a man be without "the manly heart"—courage? Louis the Fourteenth was more of a gentleman in his vices than Francis. The valour of the "grand monarque," however, was not of such a heroic nature as flatterers have proclaimed it to be. "Louis se plaint de sa grandeur qui l'attache au rivage," was not meant for satire, but nothing more sarcastic was ever uttered. It might have been said by a court-fool instead of by a courtly poet like Boileau.

There is, if the word be permitted, a "rascality" about most of the fine gentlemen who figure in the old court life. Francis the First could praise the virtue which he could not prize. "Her soul is as a rose without a thorn," he said of his wife Claude, whom he killed by his brutal indifference. Mrs. Elliot truly says of the position of Diana de Poitiers, mistress of the King, and next of his son, that "nothing can more mark the freedom of the times than this *liaison*," and she speaks of Diana as being "one of the brightest ornaments of the court." The royal mistress was, in truth, as beautiful a piece of shabbiness as ever lived. But morals were in a very confused state. Francis, who, after his capture at Pavia, said, or is supposed to have said, "all is lost except honour," stooped to tell a lie in order to get free, and, according to Mrs. Elliot, his sister Marguerite prompted the chivalrous monarch to that unchivalrous act.

When Mary Stuart appears upon the scene,

there is a sense of a pleasant change, but Mrs. Elliot might have made more of her. That hapless queen never looks so bright as when saying smart things against Catherine de Medicis. The Marquis de Bouilli has noted some of them in his 'History of the Dukes of Guise.' Mary took especial delight in expressing her contempt for Catherine as belonging to a family that had been in trade. Perhaps Mrs. Elliot has been afraid to say of Marguerite de Navarre all that was to be said; and, indeed, it would make the hair stand on end to read it. "She lives in a world of intrigue," is a mild form of speech by which to describe one side of the life of this orthodox and erotic lady; while to say that "she *pendulates* between Henri de Guise and Le Molle, and a thousand other flirtations," is a form indicating a certain regularity in a life which was altogether irregular. We confess to little or no admiration for most of these people. We do not feel any remarkable reverence for that *vert galant*, Henri Quatre, nor do we acquiesce in Mrs. Elliot's judgment as to the feminine tenderness of Henri's mistress, Gabrielle d'Estrées, the mother of Henri's son, the Duke of Vendôme.

In succeeding chapters, the romance of history is not so well told as the history without the romance, in the Count de St. Aulaire's 'Histoire de la Fronde'; and when we come to the period of Louis the Fourteenth, we hardly know which are the worse, the showy, swaggering men, or the audacious, shameless women. Lauzun was the typical Frenchman of a long period.

There are a few exceptionally good individuals, who occasionally turn up in the moving crowds at the Court of Louis the Fourteenth, and one, La Vallière, who, like the young Augustine, thought pleasure should come before repentance. A scene between the lady and Louis the Fourteenth will give the reader an idea of what we may call the subdued love-style of the writer, in which she calls in the imagination of her readers to endorse her own:—

"Pressed by the King to grant him some mark of her favour, La Vallière becomes so confused she cannot reply. Louis grows more and more pressing, interpreting her emotion as favourable to his suit. In the midst of the tenderest entreaties the thunder again bursts forth, and poor Louise, overcome at once by fear, love, and remorse, swoons away. The King naturally receives the precious burden in his arms. He seeks hastily to rejoin the other fugitives and his attendants, in order to obtain assistance. Ever and anon he stops in the openings of the forest to admire her, as she lies calm and lovely in repose, her long eyelashes sweeping her delicate cheeks, her half-closed lips revealing the prettiest and whitest teeth. I leave my readers to imagine if Louis did not imprint a few kisses on the fainting beauty he bears so carefully in his arms, and if now and then he did not press her beloved form closer to his breast. If in this he *did* take advantage of the situation chance had afforded him, he must be forgiven; he was young, and he was deeply in love. Words cannot describe the surprise felt by La Vallière on recovering to find herself alone, borne along in the King's arms, in the midst of a lonely forest. History does not, however, record that she died of terror, or that she even screamed; but perhaps, and indeed doubtless, she would have done so had not the respectful behaviour of the King re-assured her."

Rambles. By Patricius Walker. (Longmans & Co.)

Most of these sketches of home travel are known to us already, having been published in *Fraser*, but we are glad to see them collected in a volume, and to be able to follow the author's digressive steps calmly and at our leisure. His readers must be prepared for frequent loiterings by the way, for pauses which are not always aptly chosen, and for an abundance of reflection. It is very well for him to lie on the sward beneath the oak of Queen's Bower in the New Forest, listening to the murmur of the clear brook, and meditating after the manner of Jaques, under the inspiration of 'As You Like It'; but we hardly care to stop in the confusion of grimy Liverpool, to hear of Biogenesis and Atomic Theories. Our Rambler is rather out of his element in discussing scientific questions. His interest in them does not appear to us as genuine as that he feels in nature and in poetry. For these his love is ever fresh and warm; it shows itself in sketches of New Forest scenery, in pictures of Babbicombe and Clovelly, and in the heartfelt appreciation of Herrick and George Herbert, which gives new life to their quiet rustic cures of Dean Prior and Bemerton. From such expressions of sympathy, and others of a kindred nature which are scattered about the volume, as well as from one or two original pieces, we may fairly conclude that the pseudonym of Patricius Walker veils one who has already made his mark in poetic literature, and has not yet, we hope, abandoned that field to younger rivals.

While readers of poetry will be chiefly attracted to the papers which mingle much delicate criticism with tasteful selection, lovers of Nature will turn with fresh interest to the descriptions of the New Forest, of Devonshire coast scenery, and of Irish lake and river. Opening with a meet of foxhounds, the first paper in the book takes us to leafy shades, to venerable trees, and old churches in harmony with the encircling forest. From hence we wander to Winchester, pausing to look at the monument to Shelley, at Ringwood Church, and hearing of Keats as we stroll through the meadows round the collegiate and cathedral city. "Tunding" had not come before the public when these papers were written, but the thought of it is suggested by an allusion to the cruelty of Winchester fagging. Farnham is the next stopping-place, and here the memory of Cobbett is honoured by a full biographical sketch, and many quotations from the *Political Register*. Hitherto our course has been regular and even, but from Farnham we jump across the Channel, in order to trace the windings of the Erne and see salmon netted at Ballyshannon. We admit that the prospect is a pleasant one, and that the descriptions given us of waterfalls and salmon-leaps, of the slow passage of the fishermen's boat at the foot of the Fall, and of the "silver surge" which rolls over the dipping gunwale as the net is hauled in, make us forget the suddenness of the transition. In a later part of the book, however, there is a still greater change, to which some may not be so easily reconciled. Having shown himself a poet by his own verse, as plainly as by his feeling for the verse of others, and having dwelt with the true instinct of a poetic mind on the beauties

of Herrick, our author varies a sketch of Dorsetshire scenery by giving an account of Sam Cowell, the comic singer, and by quoting from the 'Ratcatcher's Daughter.' The incongruity of this is only too manifest, and matters are not mended by the play upon words which characterizes such a sentence as this: "The hayfield borrows its lyrics from the Hay-market; and on the seashore, if you hear a sailor sing, or a fisherman whistle, ten to one it is some melody of the Strand, W.C."

Our author's love of the past, which appears in his praise of the old churches of the New Forest, and which sometimes leads to the overloading of his pages with antiquarian matter, causes him more than once to engage in a rather amusing crusade against modern restorations. An anecdote of a verger at Canterbury, and his comment on the painted glass in some of the windows of the cathedral, will repay quotation. "There they are, sir," he said, "and we can't take 'em away, you see; and the boys won't break 'em." Perhaps, if the Canterbury boys, who seem to have failed so signally to discharge their duty, happen to come across these Rambles, this cause of complaint will be removed, but we must hesitate before we recommend the book to such a public.

NOVELS OF THE WEEK.

Bright Morning. By Maria M. Grant. 3 vols. (Chapman & Hall.)

Johannes Olaf. By Elizabeth de Wille. Translated from the German by F. E. Bunnnett. 3 vols. (H. S. King & Co.)

James Strathgeld. Part of an Autobiography. 2 vols. (Chapman & Hall.)

Legends of the Jacobite Wars.—*Katharine Fairfar.* By Thomasine Maunsell. 3 vols. (Tinsley Brothers.)

Compton Friars. By the Author of 'Mary Powell.' (Low & Co.)

Little Kate Kirby. By F. W. Robinson. 3 vols. (Hurst & Blackett.)

A Woman at the Wheel. By A. M. Tobyn. 3 vols. (Same publishers.)

Frank Lawrence. By the Rev. H. C. Adams. 3 vols. (Bentley & Son.)

Those who might read the first two volumes only of Miss Grant's book, would fancy that she had written a second novel inferior to her 'Artiste,' and that her notions of character and of human nature were drawn from novels and not from life. They would judge wrongly, for the third volume shows a great gain of all that is highest in the art of the writer of modern stories, and an increase in dramatic power. In the earlier parts of the book the actors remind us of the wooden soldiers that form the playthings of a child; Bussy and Aunt Helen alone are made of flesh and blood. Only the scenes between Aunt Helen and Col. O'Neil and between Aunt Helen and Trixie are true to life, while the book drags, and never rises above dullness; but in the last half of the third volume there is sustained power and much promise. On the whole, 'Bright Morning' is above the average.

It is strange that Miss Grant should in the more laboured portions of her book indulge in the most gross confusions of metaphor with which it has ever been our misfortune to meet. Miss Grant writes excellent English when she writes simply, but "fine writing" is her curse.

One can conceive an educated woman writing, but one cannot conceive her correcting and deliberately approving such sentences as the following:—"a bitter thing lived *hotly* in its place"; and this, "The burning, turbulent thing that floods over me"; and this, "a *dazzling acme* of human happiness"; and this, "the antipodes of the earth." We wonder if Miss Grant knows what *acme* and *antipodes* mean. Here is a terrible passage: "Without, was a life, pure, almost to asceticism, but *tangled too*; warped and indefinite, a vague tossing amid inevitable rocks,"—in which the reader may discover from three to five distinct metaphors according to his ingenuity, and all of them alike, lame. But the worst is certainly the following: "She cast in persistently the spirit seeds of her young married life, and cast them in *poisoned and barbed* with hot temper and pride." Now, by a great stretch of the imagination, we can grasp the idea of a poisoned seed, although it suggests dead birds and dead rats and wouldn't grow, if our gardener's assurance may be believed, but a "barbed" seed is too much for us.

Not only do Miss Grant's metaphors halt, but her English is often slipshod, and sometimes thoroughly bad. We have to complain of such bits as these:—"probable prospects"; "for he was familiar there"; "a confusion of feelings contended in his heart"; "looking truly unbeautiful by her demonstration"; "I shall receive your connivance in the matter"; "his brain seemed supernumerary; nobody wanted their quaint outpourings in that busy world"; "he . . . smiled down upon his friend and exchanged their farewell"; "I like sad songs best; indeed, it is the only kind of mood that makes me sing"; "Bussy and Gussy were still within the confines of durance vile for several years." Why, Miss Grant seems to think that "confines" is equivalent to confinement, and when she talks of a "five-bar rail," she seems unaware that a bar is a rail and a rail a bar, and that she either means a five-bar fence, or a five-bar gate, or nothing. A writer who claims a place among good novelists, must learn to avoid such doubtful sentences as these:—"a quantity of confused substance furnishing a small room"; "a change is nigh to come"; "'you should think of your family, James,' she had uttered *austerely* as she left his house"; "it was realized that the family fortunes were at a low ebb." The following is the opening passage, and bears out our view that Miss Grant writes worst when she tries the most to write well, and, forgetting her simplicity, falls into every fault that can disgrace the English tongue: "If Walter Scott had been writing their histories, in a retrospect view from his times, he would have had to chronicle a long series of close intercourse . . ." "Good heavens!" we feel inclined to cry, "do take a dictionary and look out 'retrospect' and 'series.'"

There are not many of the usual blunders in history, foreign languages, and so forth, in 'Bright Morning,' but we find "a shrine of Thespia" (!); a belief that the iron cross is an Austrian decoration; and that the lowland Scotch fair type is Celtic, when it is just the least Celtic type that we possess in the United Kingdom. We turn now to the pleasanter task of pointing out to our readers some of the passages that raise 'Bright Morning' above the level average of "Novels of the Week."

Almost at the beginning of the first volume Miss Grant shows that she has a good idea of the indication of character in dress. Aunt Helen comes up the street "dressed in black satin, made narrow and short, with a soft cashmere shawl, of a grey pattern upon a white ground, folded decorously across her shoulders; a high, black poke bonnet, and a cloud of tulle fluffiness surrounding her austere face." This is good. Still better is the following bit:—"He had but one sentiment towards time—namely, how to get rid of it. It was almost the only thing that had ever much oppressed him through life!" A man, speaking of his sisters, and wishing to say that he is happy he has no brothers, expresses it admirably:—"I always think it is lucky there are not more of me." This is not a bad description of two loving sisters of the bread-and-butter age:—"When Bussy and Guss were not quarrelling they mechanically appeared to do the same thing." Some whole scenes are very prettily written: the best, perhaps, is one which we will give at length; but Miss Grant is always happiest when describing children:—

"'Get out!' shouted Miss Helen; and she seized the woman by the shoulders, and pushed her from the room. She closed the door carefully and came back to the child. Trixie screamed on, and Miss Helen sat down in silence. She drew her chair to the window, and looked away from Trixie,—out into the darkness, and waited. The violent passion lasted some minutes longer, wild screams still breaking from the little creature; and Miss Helen waited, until at last it subsided, the cries sank away, and Trixie sat on the floor, pushing back her hair, and sobbing in angry, sulky misery for some time. Then she rubbed her pinafore over her eyes, she looked up at Aunt Helen, as she sat so placid and so still, and at length she got up slowly, and crept to Miss Helen's side, and pulled her sleeve. 'I am sorry!' she whispered, very low. And Aunt Helen turned upon her, her pale, sorrowful face. She looked so very pained that Trixie nearly began again; she drooped her head, and almost turned away,—but suddenly Aunt Helen bent over her. She caught up the child in her arms, and gathered her to her, she pillowed the little head on her shoulder, and rocked herself to and fro with a passionate energy of tenderness. 'Ma pui, wee, mitherless bairn!' she exclaimed, in the broad Scotch that came back naturally to her tongue when anything excited her. 'Wee, mitherless bairn!'—and she broke out crying over Isabel's orphaned child. 'Trixie,' she said at length, when she was calm, 'this is very sad, this is very terrible; are you often like this?'—'Oh! I'm very naughty, Auntie, often, but indeed I do love you, and I'll always be good with you.'—'We'll see my bairn,' said Aunt Helen, and she rocked her gently again, until the heavy eyelids drooped upon the cheek, and Trixie sobbed herself to sleep."

All the scenes in which Aunt Helen plays a part are pretty, and we would that we had space for more of them.

We can confidently recommend 'Johannes Olaf' to any of our readers who may be going on a sea voyage of not less than two months' duration. If he has had much practice in reading the works of the more solid German authors, he may get through it in a less time; but for a person of ordinary powers, at least the time that we have named, and a complete absence of other employments or interests, will be necessary, if he wishes to get through the book. It will be readily inferred from this, that we have not read it through; nor will the inference be incorrect. We read the first volume steadily and conscientiously:

sometimes first volumes are a little heavy; one requires to get up an interest in the characters to carry one along; and so forth: but the second volume of 'Johannes Olaf' is even as the first, and from a cursory inspection we should say the third is like unto it. At the same time, there is enough about the book that is remarkable to make us think that, under such circumstances as we have mentioned above, it might, especially if read in the original, repay the labour of reading it. To begin with, the author's ideas of morality are, if not exactly original, very unusual at the present day. The hero, whose true name is Johannes Jakob, is the son of a schoolmaster in Friesland. His mother, ostensibly the daughter of one Jan Ketel, was really only such by virtue of being the daughter of his wife. Her true father was an Icelandic traveller and physician, Adam Thorson by name, for whose sake Ketel's wife "had forgotten her conjugal fidelity." It would appear, however, that in the primitive simplicity of Frisian manners this was of small account, for the child was brought up with the little Ketels, and in due course became the mother, as we have said, of our hero. Indeed, both she and her son seem to have been rather proud of their Norse origin, and to have looked with some contempt upon their less irregularly begotten relations. In course of time, the mother of Johannes is drowned in a storm by which the island on which she has lived is inundated; his father, more artist than schoolmaster, has already died, leaving a wonderful picture, from which we expect great things, but which Johannes, after keeping it wrapped up for many years, sells as soon as he wants money; and the youth himself, after a little wandering, meets with his "left-handed" grandfather, who carries him to Iceland, and educates him. Of this man we are told:—"Adam Thorson's keen eye soared above domestic cares and joys, like (*sic*) the eagle above the lower dwellings of man; and, perhaps, it was no beautiful repose, but one based in his very nature, with which he left to their fate the women whom he had loved, and whose hearts he had won, careless what became of the sons and daughters he might have left here and there; for he felt that everywhere, wherever a twig of Northland power is planted, it will come to something and will grow and thrive." After a few years of the tutelage of this admirable personage (who, by the way, retires subsequently to a monastery at Icolmkill, and, at the age of eighty or so, goes as a missionary to India—we wonder what the Bishop of Calcutta, or other dignitary, said to him), we are not surprised to find that Johannes Jakob, pursuing his studies in Hamburg, makes love to one young woman, that he lives (out of wedlock) with another, and that when this latter, growing tired of him, goes off with another man, he shoots his rival at his own door. For some unexplained reason (perhaps they do not hang in Hamburg) he is not hanged, but imprisoned. Even this his friends, including the authoress, seem to think rather hard; and Franziska Warning, the young lady to whom he originally professed attachment, interests herself to obtain his release, when he escapes during a fire. This is an exceedingly meagre sketch of the contents of the first volume. Dipping here and there into the other two, we find Johannes Olaf, as he is now called, first partner with a

smuggler, then travelling companion to an English nobleman (who, though a peer, is called Lord Arthur, and who is the son of a German Count and an English Lady D—), and wandering all over the world with him, and lastly, after a period spent as physician in a Carinthian valley, leading a life of science and philanthropy in London, not unregretted by Franziska.

The translator has, probably, had unusual difficulties to contend with, so we will not judge her harshly, even though her English is not always good; but we cannot compliment her on her selection of a work to present to English readers.

We have read the fragment of Mr. James Strathgeld's autobiography with a certain amount of pleasure, but we cannot conscientiously say that, in our opinion, it is likely to be generally found pleasant reading. That its anonymous writer is not without a lively imagination, or rather an exuberant fancy, is shown by the fairly successful attempts he has made at what is called "word-painting." The plot of the story, too, is good; that is to say, it was capable, under artistic treatment, of being worked out in such a way as to keep up the reader's interest to the last. Unhappily, the author has, either ignorantly or wilfully, disregarded the conditions under which an autobiography is necessarily written. He alternately writes in the first and third persons: now it is Strathgeld, telling the reader his own thoughts, wishes, fears; again it is the author, availing himself of the novelist's privilege of ubiquity, for the purpose of putting his readers into possession of facts which could not have been known to Strathgeld. The bewildering effect of this contempt for the first principles of art will be experienced by any one who reads the first few pages. The author's vindication of himself will doubtless be, that in James Strathgeld he has tried to draw the character of a man with no morals, not ill-natured, malevolent, or vicious, but simply governed in all his actions by self-interest, and making everything subordinate to the one purpose of his life,—his own advancement. Having this guiding principle, and this alone, he is able to stand aside, so to say, at times, and calmly look on with the curiosity of an interested spectator at the process going on in his own mind. We are far from saying that such a moral monster as a man who makes no distinction between right and wrong, other than that between the expedient and the inexpedient, does not exist in the concrete; we only say that our author has not done justice to this creation of his brain. We should like to have learned from the autobiographer something of the new life which he began to live after the failure of his plots and schemes and the death of the man who was the joint author with him of the most diabolical piece of villainy recorded by himself. We are disappointed to find that the fragment carries us no farther than the fact that circumstances made it desirable that he should leave this country, and that he accordingly left it.

As to the probability or improbability of some of the incidents we offer no opinion, as we should, doubtless, be told that they are all "founded on fact." The gravest literary defect in the book, apart from the fundamental mistake which we have censured above, is the monotonous uniformity of the dialogue. An

enthusiastic young evangelist, a high-spirited youth who fights for Italian independence, a well-bred young lady, and an ill-bred old one, are all made to utter their sentiments in the same style; all are in turn the mouthpiece of the author. With the language of servant girls and of costermongers he shows himself more at home, and his efforts to reproduce the letter of a lady's-maid and to report *verbatim* the infidel arguments of a sceptical inhabitant of Somers Town are by far the most successful attempts he has made. He rarely meddles with French, a mercy for which one is always thankful.

'Legends of the Jacobite Wars' have an alluring sound, and it was with an agreeable feeling of pleasant anticipation that we took in hand Miss Maunsell's three volumes of romance. Nor has that feeling been altogether disappointed; an easy style, an eye for scenery, and a lively but impartial patriotism, go far to create success. If our author has not quite succeeded in the most ambitious field of fiction, the historical, she may take comfort in the thought that she fails in excellent company. The lifelike dialogue of Sir Walter, the marvellous minuteness of detail by which Defoe alone could clothe his fiction in the very fac-simile of the garb of fact, have been given to no writers since their days. A wider gulf divides us, our thoughts, almost even our expression of thought, from the commencement of this century, than separated Scott from the '45 and the '15. We have, by the friction of our jostling time, rubbed off the picturesque and sentimental from the aspect of all life; in his day there remained many a living actor in the stirring episodes of civil discord, many a time-worn but venerable monument of the last effort of what is often loosely called the feudal spirit. To be successful in the circumstances of our day in recalling the dead past with any vividness, would demand infinitely more historical knowledge, to say nothing of the minor, but far less accessible, information of the antiquary and local annalist, than modern novelists have leisure to bring to the task. Also the writer must be neither vulgar nor "goody"; and what a number of competitors such a qualification must exclude, Heaven knows, and the reviewers. Miss Maunsell is not vulgar, and very slightly goody; but, with every desire to do justice to her subject, she is not sufficiently imbued with the spirit of the past to take us at all out of the present century. Grace Colthurst is a languid belle of the modern drawing-room, though she lives in a "bawn," and entertains wandering troopers. Mrs. Colthurst's character and language are those of a Belgravian mother of rather an ordinary type. Isma O'Neill, who ought to have been a wild Irish girl, is the meekest little piece of bread-and-butter one would wish to see; and Mary Sarsfield, the great Anglo-Irish Captain's niece, is a patriot and politician of the modern sort, clever and "viewy," and quite likely to crop up on the platform of St. James's Hall. The men are good average subalterns, such as one might meet at the club; or else conspicuous failures, like the Drummer and Sir Teague, who supply the comic element. The purely historical part of her undertaking Miss Maunsell has managed much better. The siege of Derry is well touched on, although she avoids comparisons by shrinking from the details of the war;

while the heroism of the men of Ulster finds its counterpart in an evidently sympathetic narrative of the actions of their countrymen at Limerick. But one feels throughout the weakness of our author's grasp. Involuntarily one calls up comparisons which are hardly fair. How would Colonel Jack have lived and fought in Derry; how would Burley or Claverhouse have re-animated the Jacobite wars! On the whole, the book is a failure, but a creditable attempt at a task too high for most people.

'Compton Friars' has, so the authoress informs us, already appeared "in a serial form." We doubt how far anything is gained by republishing slight stories of this kind, which, though they fill up the pages of a magazine agreeably enough, we can hardly conceive any human being wishing to preserve in his bookshelves. It has always seemed to us that magazines and other periodicals might perform a very useful function, by offering a kind of safety-valve through which ladies and gentlemen who have a turn for writing fiction such as the world *would* willingly let perish (and in this class we include nineteen-twentieths of what is written) might let off the steam of authorship, and earn a moderate remuneration, without adding to the enormous mass of bound literature, which is far more indestructible than that which a paper cover renders an easy prey to the fire. But if every trivial story which delights the readers of (say) the *Quiver* is to be clothed in boards and cloth extra gilt, what has the world gained by burning its old *Quivers*? The story pleased once (if it happened to be better than the average—most do not please at all), and we thanked the writer in our hearts; but we did not want to have it set up beside 'Waverley' or 'Middlemarch,' to say nothing of Thucydides, as "a possession for ever." These remarks, we need hardly say, are not more called for in the case of 'Compton Friars' than of most other reprints from magazines. Nay, it has so far a better right to live than some, inasmuch as it is a pretty story, told in a ladylike manner (as any story by its author is sure to be), and, on the whole, pleasant to read, though pitched in that minor key which many of our lady-authors seem to affect. We have a good deal of lugubrious retrospect of past happiness, and joys gone never to return, and "what a melancholy thing foresight would be!" and the like; while, considering that the supposed narrator is a lady who, at the time when she tells her story, must be pretty well advanced in life, she seems to us to have had a fair share of enjoyment thereof, and only those losses and troubles which befall every one who does not die young. Artemus Ward tells us that he met with a man of sixty, who was crying because he was an orphan; but we cannot feel much touched by his tears, nor do we think that in 'Compton Friars' Miss Lyon has much cause for melancholy because most of her friends of a former generation are dead, while she has quite enough surviving companions of her own age, and a prospect of a pleasant home wherein to end her days, and in almost the last sentence she admits as much. We suspect, in fact, that the authoress must have somewhat changed her plan as she went on with the story; possibly her heart relented towards her heroine after she had doomed her to solitary old-maidhood. This would account

for the somewhat exaggerated tone of melancholy which we have noticed as pervading the book. We should call attention to Mrs. Lyon, the mother, as a really good sketch of that kind of "short-spoken" woman of the upper middle class which most people must know. Otherwise the characters are somewhat commonplace. The full-stop is rather too often employed, which gives a somewhat jerky and disjointed effect to the style of the book; but beyond this we have little or no fault to find, and our only reason for selecting 'Compton Friars' as a text for the remarks with which we began this paragraph was, that there was little of any kind to say about the book itself.

We hardly know what to say about 'Little Kate Kirby,' except that it is commonplace, and yet far from bad. Somewhat sensational, but lacking in sustained interest, it is nevertheless a novel which is likely to find favour with the ordinary novel reader, that is, with the petticoated ogre who lives in a country town, and devours the contents of the circulating library, as her daily food. Miss Todyn's book is, strictly speaking, not a "novel of the week," that is not of *this* week, but of last, and some negligence of the publishers' must have prevented our receiving it in good time. We are sorry to find it decidedly below the average, low as that average is, and written in what we cannot but call a downright vulgar style. And the "fine writing" too! "To fling father and mother and family ties to the winds, as so much mistaken lumber!" We certainly, in a long experience, never met the equal of this sentence, but even the following is worth quoting:—"here we find her resting in the voluptuous languor of her class, scarcely noticing the rush of human life beneath her; indeed, I should say not noticing it at all, if it were not for the occasional vexed twitching of her brow, as the thunder of the Kensington omnibus smote upon her ear." Some people have no sense whatever of the ludicrous.

'A Woman at the Wheel' is, as its title indicates, a novel with a purpose, and the purpose we are inclined to think a very good one, but that does not prevent its being one of the very worst novels we ever read.

'Frank Lawrence' is dreadfully dull. The only original point in the book is the printing of a roundabout name for the Devil with capitals, thus—The Author of Mischief. Still, the book seems to be written by a gentleman, and that is something, for we have to be thankful for small mercies.

Miss Grant's 'Bright Morning' is the best novel of the week; but 'Little Kate Kirby' has its merits.

MINOR POETS.

Poems. By Samuel Kennedy Cowan. (Smith, Elder & Co.)

Christine: a Phantasy. By Arthur De D. Faber. (Same publishers.)

The Star of Prophecy; or, First-Born of Shinar: a Poem. By William Robertson Aikman. (Oxford, Pembrey; London, Nisbet & Co.)

The Daughters of the King; and other Poems. By Walter Sweetman, B.A. (Longmans & Co.)

Centzontli; and other Poems. By Maria Atherton. (Hodder & Stoughton.)

Eros Agonistes. By E. B. D. (King & Co.)

Pansies "— for Thoughts." By Adeline T. Whitney. (Strahan & Co.)

MR. COWAN is deeply impressed with the beauty of certain words and phrases, which doubtless

mean more for him than for us. A blind and unreasoning devotion to particular turns of expression is, indeed, a fatal defect in the literary workmanship of the volume. The habit of repeating them destroys for the reader their original force, and gives to the poet's work an appearance of being the result of narrowness in range of ideas. "Folds of sight," "folds of pensive shadow," "fair folds of sight," are phrases of possible beauty; but there is a suggestion of conceit in their constant recurrence. In sentiment of the weaker sort the poems are not wanting. Mr. Cowan's thoughts are frequently sympathetic; but they are never very strong or very original. The verse is occasionally musical, and the effect occasionally produced is undoubtedly due to the possession in the author of an artist-like spirit. This quality is, however, least exhibited when we should most expect it—in the sonnets, none of which reaches a high level. The following stanzas are as good as any in the volume:—

Her mouth is sweet: about her lips

A song for ever dwells;
As the sweet music of the sea
Upon the lips of shells.

Far down into her black deep eyes

He gazed, on bended knees;
Her scorn laugh through them, like the moon
On dark and dangerous seas.

For when I came, at break of dawn,

To bid the man beware,
I found him dead: around his neck
A lock of golden hair.

'Christine' is a rather Byronic piece of sentiment, above the average of minor poetry in execution, if not of idea. But it is of considerable length, and, while it never sinks below a certain graceful level, it never rises above it. A mind, thrown by crime out of sympathy with the universe, is the theme; and the treatment of the obscure and not very original story, or rather text, is confused by an air of subtle profundity and psychology that makes reading hard work, without any equivalent result. Conventional and well-worn epithets and phrases, the common forms of poetry, are far too common, and the effect of the blank verse in which the poem is written, otherwise smooth enough, is spoiled by frequent assonances and half-rhymes, such as the masters of this form of metre studiously avoid. So level is the poem in point of execution, that one extract will serve as well as another. The following description of a dream fairly represents the work:—

Up, up, the steep path leads us with its curves

And windings, till at length a sudden turn

And we are standing on the very brink

Of a great cliff—a grand and glorious scene

Bursts on us in full splendour, for the sun,

Like some great glowing ball of crimson fire,

Is slowly sinking in the western hills;

And the rough outline of far-distant peaks

Stands darkly out against the cloudless sky—

Vesture of light, whose ever-changing hues

Are faint reflections of the heaven beyond—

The feeble shadows of eternity.

Beneath, so far beneath the qualling eye

Fears to look down, yet looks till the whole frame

Shudders with strange emotion, or of fear

Or deepest awe, and longs to turn aside—

Is it a fascination or a spell?

The eye that fears to look peers once again

O'er the dread brink no hated; far beneath

The streamlet glistens and its winding course

Is like a silvery thread of fairy skein

Unwound to part two hostile elfin bands—

I see no more—a whirling in the brain—

A shriek that scar'd the wild birds from their caves

And cliff haunts—a rushing through the air—

A knowledge life was ended though I liv'd—

And then a ceaseless falling, down, down, down—

A falling through immensity of space!

The passage has also the merit of sufficiently illustrating the remarks we have made.

Mr. Aikman describes his poem as "evangelical," and it is. Proceeding "for the mission field as a volunteer against Islam, in the year 1865," the author found it convenient to leave the work behind in MS.; but he has reperused it, and "a spiritual savour, a refreshing influence, having been detected therein, the idea entered, that it might possibly prove acceptable to many." Besides, "it contains an adaptation greater, perhaps, than the most learned and powerful treatises, to antidote the fatal errors of Socinianism, Rationalism, Unitarianism, and Romanism." Mr. Aikman, it will be seen, has no insignificant opinion of himself. Whatever the critics may think of the artistic excellence of his verse, "I think," he remarks,

"it will be conceded, that neither doggerel nor commonplace is to be found here." He likewise ventures to hope, that "however short in a purely artistic sense" his numbers "may be adjudged to be," it will be admitted "they are throughout instinct with the life-breathings of Nature." Here are the opening first half-dozen lines:—

Millenniums two, and centuries four,—
Whelmed in that vast devoid of shore,
The past eternity,—are gone
Since Baktanzar in Babylon
Held away: then Judah, wise too late,
By Ephraim sat desolate!

Mr. Sweetman, unlike Mr. Aikman, is not an evangelical poet. He is a "liberal Catholic" poet, who has had "a hard time enough of it with all sides." His object is to transmit to his pages some faint shade of the beauty of his religion. One sentence he regrets having written. "It contains an allusion to Ananias and Sapphira, and is lamentably weak." With the exception of this, we are to suppose the drama is rather strong. The *dramatis personæ* are few, being only five in all, and these are almost contemporary with our first parents, about whom they continually talk in the dogmatic way prevalent among ourselves. Seth and Amos have prominent parts in the cast:—

Woman. Ha! ha!

Seth. You laugh: My way of showing wonder.

Woman. At what?

Seth. At Wisdom. Have you never seen

Woman. A crystal that reflects—that will give back

Your face, for instance, if you hold it near?

Seth. No.

Woman. Then I have; but, look you, hold it near

A mountain and it gives not that.

Seth. Your meaning?

Woman. Our fancies, with their ears and nose and eyes,

Are but the crystal, the great earth the mountain.

Seth. You laugh at me. I leaped a chasm outside

As wide as this.

Woman. Ha! ha! I've seen a flea

Do quite as much and more in its proportion.

But listen. Hearest thou aught of change?

Seth. Nothing.

Woman. Men have thus listened for three hundred years,

And heard no change. Down this we throw our children.

Seth. Demon!

The author of 'Centzontli' has saved us a world of trouble. She herself criticizes her productions with that impartiality we rarely expect from one so intimately related to them. Miss Maria Atherton has had no trouble in the matter. "It is no labour," she remarks, "for the breeze to murmur, for the zephyr to sigh; it is no work for the lark to sing as she soars; for the mountain brook to prattle, as the sparkling waters ripple on and rush into the expanded lake. No." And so with Miss Atherton's poems. They are not the produce of labour, but are derived from inspiration. "There has been no revision or elaboration," we are told, and the choice of metre even "has been ruled by its facility, rather than by its æsthetic effect." Under these circumstances, the author hopes, as far as these poems are concerned, that "their native and spontaneous growth may atone for want of classic halo and artistic skill." The classic halo we could willingly dispense with; we should, however, have no objection to an occasional dash of artistic skill. "In the poem 'Centzontli,'" says the author, "I have essayed to imitate the peculiar style of several departed bards." We quote a passage, without risking an opinion as to the bard whose peculiar style is imitated:—

Then with a quick and sudden bound,
The child sprang to a distant mound,
And touched a lyre of German sound:—

STANZAS.

Art thou the home of my youth? Blest home!

Bright with the visions of childhood's years,

Where once my footsteps loved to roam,

Ere the bright landscape vanished in my tears:

To thee, to thee, again I come;

I greet thee, O my childhood's home!

Are you the mountains—the mountains high,

Robed in the mists of memory's dreams?

Alas, now your summits unfold to my eye,

Nought but a barren waste there seems:

Ye are floating like vapours on my view,

I know you—I know you, ye mountains blue!

It was Mrs. Browning who spoke with scorn of men who wanted to fill out their lives with vacation pursuits and still be "poets in a parenthesis." We are reminded of the thought by the account E. B. D. gives of the genesis of 'Eros Agonistes.' We had imagined that poetry, more perhaps than any

other art, demanded the powers of the mind at its best. E. B. D. is of a different opinion. The occasion taken by him to produce verses judged worthy of publication was during a time of convalescence after severe illness. Here is his account:—

Then I fell ill, o'erwrought with mental pain,
And ceaseless toil pursued as anodyne
To lull my pain: and being forbid to work,
I fell to jotting down the thoughts that thronged
My weary brain in those sad nights and days.

From what we have read of the contents of the book itself, thus produced, we readily believe E. B. D. was not quite himself during its composition. It would serve no purpose to affect admiration of work which is not in any way poetical. As an episode in the life of the author, the one hundred and twenty-one sonnets may, doubtless, prove interesting to the affectionate nephew whom he sends them to. The public will hardly care for 'Eros Agonistes.' It is not quite clear whether even the nephew is to be depended on, for the uncle deprecates his censure:—

They cannot mean to you, I know full well,
All that they mean to me; but do not laugh
At your poor uncle's foolish rhapsodies.

If the nephew expects a legacy, he should ignore the ancient saw, "laugh and be wise," and immediately assume a grave countenance even in his mirth.

We regret our gallantry is not so pronounced as to permit us to say a word in favour of 'Pansies.' Miss Whitney divides her poems into three classes, named respectively 'Of Occasion,' 'Of Suggestion,' and 'Of Interpretation and Hope'; but they are all of the same character—all equally puerile. The first we read is a poem "of suggestion," entitled 'A Rhyme of Monday Morning,' and, though the verses may have been suggested to the author, they suggest nothing to the reader:—

One half the world is wringing wet,
Or on the lines a-drying;
That so the seven days smirch may get
A weekly purifying.
A smoke goes up through all the air,
And dims its summer glory;
Like that which doth the torment bear
Of souls in purgatory.
Vainly to shun the tax we seek;
In penance for our sinning,
One day is forfeit from the week,
To make a clean beginning.

The last stanza has the merit of being in keeping with those that precede it in all respects:—

May God assuage all at last!
Of all be loving—heedful;
And place us where, earth's purging past,
No washing-day is needful!

OUR LIBRARY TABLE.

WHEN we come upon a book which bears such a title as *Turning Points in Life*, by the Rev. F. Arnold, 2 vols. (Bentley & Son), and are told that some of the papers which compose it have appeared already in different magazines, we know pretty well what we have to expect. There cannot be much that is novel in the treatment of a University career, the choice of a profession, marriage, and other such events in life, as having an important effect on character and position; and Mr. Arnold must have frequently felt himself in danger of falling into truisms while he was working out similar subjects. It is to his credit that he has steered clear of this rock, and has produced two volumes which, though somewhat suffering from diffuseness, contain interesting matter, put clearly and forcibly. We cannot always see the bearing of his remarks, or accept his instances with implicit confidence. The story of the man who was cured of consumption by a bullet passing straight through his body, is one for which some authority ought to be given. The statement that "if a son is found not to be doing well in any particular walk of life, that is simply a sign that there is some other walk in which he will probably do exceedingly well," is more likely to console the sons who fail, than to be useful to their parents. The temptation to generalize too rashly is one that can seldom be resisted by a periodical essayist, and we do not impute to Mr. Arnold anything worse than a little too much haste in composition.

King's Beeches is a book of schoolboy life, and as it is all about boys, we suppose it is for boys. It is by no means bad in its way, but we never met a boy who liked these books about boys. All our young friends prefer "grown-up stories"; indeed they like them very much grown-up. The author is Mr. Stephen J. Mackenna, and the publishers are Messrs. Virtue & Co.

Our New Masters, by Mr. Thomas Wright, better known as "the journeyman engineer," is a republication, with additions, of some very bold and outspoken articles from *Fraser* and the *Contemporary Review*, on the opinions of the working classes. It is a book too political for us to examine in detail, but one which every politician, at least, should read. The work is published by Messrs. Strahan.

La Couronne Enchantée is a very charmingly written French political satire, published by MM. Sandoz & Fischbacher, of Paris. It is a violent attack on the Empire, but with its politics we have nothing to do. It pretends to be a fairy story for children, and the sham simplicity of the style is very well managed, as for instance in the following passage on the Orleans princes:—"Voilà que deux ou trois de ces nains se présentent et demandent tout simplement qu'on mette la couronne du grand Carlos sur leur tête. Car il faut bien l'avouer: il y a des nains qui se croient des géants, et ce n'est pas tout à fait leur faute, il ne faut pas trop leur en vouloir, on les a élevés ainsi. Dès qu'ils sont nés et quoiqu'ils soient tout, tout, tout petits, leur nourrice leur dit: 'le grand, grand, grand, grand, grand-papa de votre grand, grand, grand, grand, grand-papa était un géant, par conséquent vous êtes un géant,' et tout le monde leur répète ce que la nourrice leur a dit. Les pauvres petits! il faut bien qu'ils finissent par en croire quelque chose."

BESIDES an introduction in which the formal parts of deeds are explained, *Mr. W. W. Barry's Forms and Precedents in Conveyancing, with Introduction and Practical Notes* (Simpkin, Marshall & Co.), consists of two parts. Part I. comprises "Common Forms" used in conveyancing, and Part II. comprises "Precedents." In an Appendix, a table of stamp-duties is supplied. The author states in his Preface, that when a student, he "collected and wrote out many manuscript volumes of forms and precedents," and that it has since then often occurred to him that a selection from such forms and precedents "might be utilized for the benefit of the profession and himself by appearing in print." Having stated the circumstances to which the work owes its origin, Mr. Barry goes on to state in the following words, which we leave our readers to interpret for themselves, his object in compiling the work:—"The compiler has had in view a book which shall occupy a middle place between the more compendious and concise collections, adapted, as regards size, for the desk or the bag, and containing a set of forms and precedents suitable for the daily needs of practice, whether in the solicitor's office or the chambers of conveyancing counsel."

MESSRS. PARKER send us *The Oxford Ten Year Book*. This excellent compilation not only supplies the deficiencies—and they are many—of the University Calendar, but it contains a great deal besides that is useful and interesting. The Cambridge Calendar is much better than the Oxford one; still we should be glad to see a Cambridge Ten Year Book published regularly.

We have to acknowledge the receipt of the thirty-third issue of *Dod* (Whittaker & Co.). We are not at all surprised at its long life. There are, of course, things omitted in 'Dod' which are to be found in some of its rivals, but many people find it convenient to have the Peerage, Baronetage, and Knightage all in one volume, more especially when that volume is well printed, and is published at a low price.

We have on our table *A Literal Translation of the Eclogues and Georgics of Virgil*, by H. M. Wilkins, M.A. (Longmans).—*Stories of Venice and the Venetians*, by J. B. Marsh (Strahan).—*Messeria*,

and other Poems, by E. Down (Jarrold).—*Flora and Pomona's Fête*, by Mrs. Wolferstan (Griffith & Farran).—and *The Burning of Paris*, by H. S. Schultess-Young (Farquharson). Among New Editions we have *A Hand-Book of English Literature*, by F. H. Underwood, A.M. (Trübner).—and *L'Instinct, ses Rapports avec la Vie et avec l'Intelligence*, by H. Joly (Paris, Thorin).

LIST OF NEW BOOKS.

- Theology.*
Armstrong's (Mrs. R. R.) History of God's Church of Old, 3/6
Clergy List, 1873, 8vo. 10/6 cl.
D'Aubigné's History of the Reformation, Abridged, n. ed. 3/6 cl.
Dickie (Rev. M.), Memoir, by Rev. W. M. Taylor, cr. 8vo. 3/6
Gloucester and Bristol Diocesan Kalendar, 1873, cr. 8vo. 1/6 cl.
Leathes's (Rev. S.) Structure of the Old Testament, 4/6 cl.
Titcomb's (Rev. J. H.) Church Lessons for Young Churchmen, cr. 8vo. 2/6 cl.
Talmage (Rev. T. De W.), Gems from, edited by the Rev. J. W. Atkinson, cr. 8vo. 3/6 cl.
Wesley's (Rev. J.) Works, Vol. 6, 8vo. 3/6 cl.
Fine Art.
Owen's (H.) Two Centuries of Ceramic Art in Bristol, 42/6 cl.
Music.
Wesley Tune-Book, edited by H. Hiles, cr. 8vo. 2/6 cl. (Tonic Sol-Fa Edition.)
Poetry.
Bourne's (C. E.) Fretwork, a Book of Poems, fcap. 3/6 cl.
History.
Adams's (W. B.) Leading Events in English History, Part 2, 1/6
Burgoyne's (Sir J.) Life and Correspondence, by Lieut.-Col. the Hon. G. Wrottesley, 2 vols. 8vo. 30/6 cl.
Frederick's (E. A.) Growth of the English Constitution, 2nd edit. cr. 8vo. 5/6 cl.
Lytton (Lord), a Biography, by T. Cooper, fcap. 1/6 swd.
Napoleon III., a Sketch of his Life and Death, by D. Macrae, cr. 8vo. 1/6 swd.
Riche's (A.) Dictionary of Roman and Greek Antiquities, 3rd ed. cr. 8vo. 7/6 cl.
Geography.
Baillie's (Mrs.) A Sail to Smyrna, post 8vo. 8/6 cl.
Bird's (C.) Lecture Notes on Physical Geography, 8vo. 1/6 swd.
Geikie's (A.) Physical Geography, 18mo. 1/6 cl. limp.
Horner's (S. and J.) Walks in Florence, 2 vols. cr. 8vo. 21/6 cl.
Philology.
Hindoo Tales, translated from the Sanscrit by P. W. Jacob, 6/6
Mason's Hebrew Exercises, Part 1, 8vo. 4/6 bds.
Virgil's Eclogues and Georgics, Literal Translation of, by H. M. Wilkins, cr. 8vo. 3/6 cl.
Science.
Dyke's (T. J.) Seventh Report on Sanitary Condition of Merthyr Tydfil, 8vo. 1/6 swd.
First Lessons in Dictation, for the First Class of an Elementary School, cr. 8vo. 1/6 swd.
Leighton's (Rev. W. A.) Lichen-Flora of Great Britain, 2nd edit. 12mo. 6/6 cl.
Stoney's (B. B.) Theory of Strains on Glaciers, new edit. 30/6 cl.
General Literature.
Blackmore's (R. D.) Maid of Sker, new edit. cr. 8vo. 7/6 cl.
Brougham's (Lord) Works, Vol. 10, new edit. cr. 8vo. 4/6 cl.
Collins's (M.) Squire Stiches's Whim, 3 vols. cr. 8vo. 31/6 cl.
Coming Race, new edit. cr. 8vo. 6/6 cl.
Conversational Album (The), 4to. 5/6 cl.
Dolly's Outfit, an Amusing, &c. Work, by Cousin Nelly, 5/6 cl.
Gladstone's (Mr. G.) Waiting for Sailing Orders, 18mo. 1/6 cl.
Henty's (G. A.) Young Franc-Tireurs and their Adventures, 2nd edit. cr. 8vo. 5/6 cl.
Hooper's (M.) Handbook for Breakfast-Table, 2nd edit. 1/6 cl.
Hoskyns's (C. W.) Catechism on the English Land System, 2/6
Kirtton's (J. W.) The Priceless Treasure, 12mo. 2/6 cl.
Mittford's (Miss) Our Village, fcap. 1/6 swd. (Lily Series.)
Nautical Magazine, 1872, 8vo. 15/6 bds.
Norton's (Hon. Mrs.) Stuart of Dunleath, new edit. 12mo. 2/6 bds. (Railway Library.)
Oppley's (A.) Three Lectures on Education, 3rd edit. 4/6 cl.
Pearce's (J.) The Merchant's Clerk, 7th ed. 12mo. 1/6 cl. swd.
Read's (C.) Love Me Little, Love Me Long, new edit. 2/6 bds.
Ready-Money Mortiboy, cr. 8vo. 3/6 cl. (Cornhill Library of Fiction.)
Stockdale's (J.) Annals of Cartmel, 8vo. 10/6 cl.
Tate's (W.) Counting-House Guide, 9th edit. 12mo. 7/6 cl.
Timbs's (J.) Doctors and Patients, 2 vols. cr. 8vo. 21/6 cl.

NOTES FROM BERLIN.

Berlin, Jan. 30, 1873.

As I explained in my last letter, the condition of literature in Germany is at the present moment most unfortunate. Material interests are in the ascendant, not because our inner nature has become materialistic, but because surrounding circumstances force us to struggle for existence. What with "promoters" on the one hand, and "strikes" on the other, we are too much absorbed by the cares of the day to be able to maintain the spiritual freedom necessary for the enjoyment of Art. The present is a period of transition. We must live through it, and I doubt not we shall do so successfully, but at present our life is by no means enjoyable.

Of the books which have appeared since I wrote last,—I am not speaking of books on political and economical subjects, both of those which possess

general interest,—one only has attained a large circulation, Strauss's 'Alte und Neue Glaube.' The first edition was disposed of in three days; a second was rapidly exhausted; and I fancy the volume will run through many editions. Strauss is one of the few German writers to whose new publications the public look with eagerness.

It is important, however, that in writing to an English journal, I should state that this work has by no means fulfilled the expectations formed of it. The foreigner will be terribly mistaken who imagines that this book in substance expresses the general feeling of Germany. Strauss would, however, have completely gained over a numerous class of readers, the Radicals, had he not shocked them by expressing in his Appendix his views on several political and social matters in a way which is as obnoxious as possible to Radicals. On the other hand, among those who would be willing to applaud the Appendix, his religious paradoxes have excited the most vehement antagonism; and I can assure you that the censures of the journals which have reviewed the book give but an inadequate idea of the disapproval expressed in private society. People go so far as to pooh-pooh Strauss's former writings because they are displeased with his present production.

His assertion that Christian dogma is a "Weltgeschichtlicher Humbug," has provoked the retort that Strauss's philosophical reputation is humbug; and people declare that from the outset his philosophy of life has been a poor and dry one. I consider this view to be unjust and untrue; and although I do not regard his new book as an important one, I still maintain that we ought not to judge his past works by his present one, but his present by his past ones.

I presume you are acquainted with the contents of his volume, and I shall confine myself to those points which I consider important.

Strauss was, in fact, compelled to write this book. His previous efforts had been almost exclusively critical, and foes and friends have repeatedly asked him, "What is your own real belief? What are your opinions about Christ, God, Immortality, &c.?" These questions have caused him more anxiety than even he himself, perhaps, has fully realized. An honourable, truthful, conscientious man, he has held himself bound to reflect upon them, and carefully to interrogate his own heart and mind. An honourable and fearless man, he has held himself bound to give to the world the result of his self-examination. He betrays a certain satisfaction in finding that his creed places him among the "Ganzes," not among the "Halben," whom he despises, and regards as trimmers. When a man sets down to question himself after this fashion, and has leisure and objectivity enough to observe the workings of his mind, it is unlucky if nothing comes of it, and still more unlucky if, when some inward change does take place, he has neither leisure nor objectivity for examination. While I believe that Strauss has bestowed immense pains on giving a true account of his own feelings, I am convinced that he is mistaken even with regard to himself.

His results are as follows. He is no longer a Christian, for he does not accept a single article of the Christian faith. He cannot exactly say whether he still has or has not a religion. He is an Idealist; he reads with edification Goethe, Schiller, and other poets; he likes good music; he recognizes something great in the course of history; and he acknowledges in Nature a Whole, an Aim, an Order, and a Continuity. If that be called a religion, then he has a religion; if not, he has none.

There can be little doubt about the verdict. It cannot be called a religion. Helvetius, Diderot, Holbach, believed in a natural continuity, just as Strauss does. That Strauss finds in Darwinism the key to the riddle of life, makes no difference in point of principle; for even without Darwinism, the sensualists of the last century were convinced that everything in the world happens in accordance with natural law; and if they had no clear idea of the *generatio æquivoca*, an obscure idea is enough for the

avoidance of an inward contradiction. Besides, in practical morality, Helvetius, Diderot, and Holbach were, so far as results are concerned, quite correct, although mistaken in the road by which they arrived at them; but their thoughts and feelings had nothing religious about them.

The way in which Strauss states the problem is characteristic of the method of his self-examination. He assumes without question that Religion is the wider, and Christianity the narrower conception; and he is, to a certain extent, right, for there are other religions besides Christianity. But the matter has another aspect, and especially in the present case. Schleiermacher has clearly shown that religious feeling expresses certain antecedents and tendencies of the mind, which, while they are connected and interwoven with its other functions, by no means coincide with them. Religious feeling can be strengthened and cultivated, and is stronger in some people than others; and one may fairly maintain that a man can be a Christian, although religious feeling be not strongly developed in him; for Christianity is a mighty force, which has seized upon, coloured, and determined the whole spiritual life, not only of individuals, or of a nation, or a time, but of a large portion of mankind; and in so far as a man belongs to this great cultural movement, and is led by it, he may, without having deep religious feeling, in fact, without being aware of it, be a Christian. Strauss repeats what has been asserted a hundred times, that the poets and thinkers of our so-called Classical period were not Christians, and it is undeniable that in a certain sense they were not. To say nothing of Goethe and Schiller, even those who are styled "Glaubensphilosophen," Jacobi, Hamann, and Herder, would have come off badly if examined on the Augsburg Confession by a high Brandenburg Consistory. Goethe has at times expressed himself very bitterly about Christianity, and I would lay no great stress on the passages which seem of an opposite tendency, for they have a symbolical meaning. Yet Goethe, unconsciously, no doubt, was a great Christian. His 'Iphigenia' is the outcome of the deepest, holiest essence of Christianity. At the time the work appeared, its Christian character was remarked. And at a much later period a Jew, unbelieving, mocking Henri Heine, pointed out, in a profound and masterly manner, how Goethe's whole view of Nature was pervaded by the spiritual influence of Christianity. In short, Strauss has confounded Christianity with what are called Christian evidences, and he has thus been led to contradict his own previous writings. They were an endeavour to distinguish the historical Christ, the actual Saviour, whose power eighteen centuries attest, from what Strauss regarded as the mythical Christ presented in the Gospels. He attempted to show that these two were by no means identical; that the Christian life which eighteen centuries show us was far richer and more concrete than the orthodox creed; and that the Gospels are not historical documents, in the sense in which the term is applied to profane history. English readers may be slow to believe what I say, but in all this he did not suppose himself to be attacking Christianity. He, in fact, took up a position akin to that of Lessing, who, while he published the fiercest onslaughts on the historical character of the Gospels, and in part sympathized with these attacks, yet did not suppose himself in any way an enemy to Christianity. "We of the present day have a great advantage over the eye-witnesses. They only had the ground before them upon which, confident of its certainty, they dared to raise a great edifice: we have before us the great building fully completed. Now that the house has stood so long, I am more thoroughly persuaded that the ground is good than they could be who only saw the foundation laid." This is not meant as a concession to the orthodox party, intended to secure himself from odium; the whole character of Lessing forbids such a supposition. And there is no need for such a supposition. Christianity is the greatest phenomenon in the world's history. It is not the

simple product of a nationality; it has conquered and educated the nations. Not to speak of the external organization of the Church, take the thinkers and poets from St. Augustine to Luther and Pascal, and you have a series of the noblest spirits, all resting on one common invisible basis—Christianity. Had Lessing tried to prove the truth of events which occurred in the time of Augustus from the events of the eighteen subsequent centuries, the attempt would have been unscientific. He wished only to show that his doubts about those events do not affect the obvious facts of our present condition. What has been the life of eighteen centuries is no humbug.

Perhaps Strauss will reply that Christianity once existed, but exists no longer. At any rate, thirteen years ago, in his Preface to Hutten's 'Dialogues,' he asserted that no educated person now believes in any creed. I do not know whether the important movement in the Roman Catholic Church, a movement the leaders of which are by no means ill-educated men, has led him to change his opinion on this point. His great error is, that he regards the historical and psychical phenomena of Faith as simple; they are, on the contrary, very complex. Religious faith sets in motion love and hate, the longing for rest, the spirit of unrest, and many other emotions. Regarded in this concrete shape, religion is still a power which, as it is directed, is capable of good or evil. Simply to ignore it because he has not individually experienced its power, is the most perverse position that Strauss could possibly assume. We are Christians because our best thoughts and emotions have their roots in Christianity,—because the community in which we live is influenced by Christian morality and culture. Not to care whether our children grow up possessed of rational or irrational beliefs, whether the world they enter on is a world of order or of anarchy, is the height of egoism, and late events have shown how dangerous it is to abandon the wide influence of the Church to a one-sided party. In his earlier editions, Strauss called Christian dogma the work of a "myth-forming substance," a mystical expression. He means, probably, that what Schleiermacher called "the pious conscience," has mainly produced religion. This "pious conscience" is still active, and even if it works only in individuals, the results of the individual mind go to enrich the general treasury of the Church. The Church is influenced by alterations in the social and political conditions of the life of the commonwealth, and reaps the advantages derivable from the thoughts and feelings which form the basis of Christianity. If their activity ceases, the Church will still exist, but it will fall under the influence of a one-sided and retrograde orthodoxy.

JULIAN SCHMIDT.

Literaryossip.

WE are glad to hear that Sir Anthony Panizzi, whose serious illness has alarmed his many friends, is somewhat better.

LORD PEMBROKE is said to be the author of the papers called 'Roots,' in *Temple Bar*.

DR. HUSENBETH's books were sold at Norwich on Tuesday, and fetched surprising sums. A large attendance of Roman Catholics made the bidding for some lots very brisk, and ran up the prices. Several of the books were profusely annotated by their learned owner, and his practice of binding up autograph letters in many of the volumes gave them a fictitious value. A copy of Alban Butler's 'Lives of the Saints' fetched eleven guineas and a half. A collection of letters on Roman Catholic subjects, and other MSS., were knocked down to Canon Dalton, who, it were said, was bidding for the Bishop of Northampton. A MS. which formerly belonged to Catherine de Medici, fell to Lord Stafford; and the author's own copy of the 'Emblems

of the Saints,' with large MS. additions, was bought by Dr. Jessopp. This, it was understood, was purchased with a view to a new edition of the book, which has been for some time out of print.

THE success of the 'Coming Race' has caused quite a Utopian literature. An anonymous *jeu d'esprit*, under the title of 'Colymbia,' will soon appear.

A COUNTY History of Aberdeenshire, its Agricultural and Industrial Resources, its Antiquities, Ancient Families, and Eminent Men, is in preparation by Mr. Alexander Smith, with the co-operation of gentlemen learned in each department. It will be published in the course of the summer, by Mr. Lewis Smith, of Aberdeen, and Messrs. Blackwood, of Edinburgh.

"QUI nous délivrera des Grecs et des Romains!" said a French writer, bored by the ever-recurring inroads of his contemporaries on Greek and Roman ground. Could not as much be said about the vexed question of the authorship of 'Junius's Letters'? We are now told that the fourth Earl of Aberdeen had the frequent and positive assurance of Pitt that the latter knew who the author of 'Junius' was, and that Sir Philip Francis was not the man. This negative assurance would be more satisfactory if Pitt had completed it by confiding to Lord Aberdeen the real name of the author. As it is, the controversy has scarcely any new ground to start afresh.

THE large-paper copies of the Catalogue of Works of Art exhibited lately at the Guildhall Library have just been issued to the members of the Committee, the exhibitors, and a few others. This quarto volume will always be a bibliographical treasure, both for its rarity in this state, and for the intrinsic value of the contents. So extensive a list of London Topographical Prints is nowhere else to be found.

MR. JOHN KELSO HUNTER, the author of 'The Retrospect of an Artist's Life,' the merits of which we had the pleasure of making known to many who were previously unacquainted with his name (*Athenæum*, Feb. 29, 1868), died at Pollokshields, near Glasgow, on Monday last. He was born at Dankeith, parish of Symington, Ayrshire, on the 15th of December, 1802. Originally a cobbler, and afterwards a portrait amateur, he did not take to writing till he was turned sixty. The success of his first effort, which was praised by Mr. Carlyle, and widely circulated, encouraged him to bring out, in 1870, a second volume, 'Life-Sketches of Character,' which threw light on the heroes and heroines of Robert Burns, especially on the original of Dr. Hornbook, and also on the social state of Ayrshire in the days of the poet. He was entirely a self-taught artist. A portrait of himself, as a cobbler, found a place at the Royal Academy more than a quarter of a century ago.

ON Friday last the Annual General Meeting of the Chelsea Literary and Scientific Institution was held—notable as being the only one within seven years at which a satisfactory balance-sheet has been presented. The Hon. and Rev. F. E. C. Byng occupied the chair. Mr. Carlyle is one of the Vice-Presidents of this Institution; and the Hon. Mr. Byng and Mr. Froude, the historian, have agreed to join

the number, in succession to Rev. Canon Burgess and the late Mr. Hanbury, M.P.

MR. W. LOFTIE has in the press a little volume of rhyming Latin hymns for the Church year. It will be completed in four parts, of which the first will contain hymns for Lent and Easter. Mr. Robert Bateman has supplied a series of illustrations, somewhat in the style of the ancient French *Horæ*. The hymns are all in rhyme, and are chiefly of mediæval origin, but a few modern examples, including one by Mr. Gladstone, have been added by permission.

A FORGOTTEN novel of Indian native life, called 'Pandurang Hari,' is to be re-issued. Sir Bartle Frere has written an introduction for it.

THE nineteenth Annual Report of the London Association of Correctors of the Press shows that the number of members has increased, and the state of the society seems fairly satisfactory.

WE are informed that the Rig Veda, Samhita and Pada texts, as edited by Prof. Max Müller, will shortly appear, in four octavo volumes, of 400 pages each.

A CHINESE paper, the *Flying Dragon*, was carried on for some time in London under English superintendence. Now we are to have a Japanese paper, under a Japanese proprietor and editor, who will have the assistance of the Rev. Mr. Summers, the Professor of Japanese at King's College. It is named the *Tai Sei Shimbun*, or *Great Western News*, and is to be illustrated. This journal is to publish the writings of the numerous Japanese now in England and America, and thus to communicate their observations on Western proceedings to their countrymen at home. The number of these Japanese is estimated at 700, and a large proportion of them are students. We had a specimen of one of these the other day in connexion with the missionary question.

A NEW religious work entitled, 'A Day with Christ,' by the Rev. Samuel Cox, will be shortly published by Messrs. Cassell, Petter & Galpin.

A NEW novel, in the English sense of the word, and not what the Germans call a *Novelle*, by Paul Heyse, is announced to appear in a few weeks. The title is 'Die Kinder der Welt.'

MR. EDMUND WHYMPER has prepared for the *People's Magazine* an account of his researches in Greenland. It will appear in the April number, and be illustrated with woodcuts from the author's sketches.

THE strike of the printers in Edinburgh, to which we alluded a few weeks ago, still continues, and there seems to be no immediate prospect of an arrangement being come to. It is understood that one of the largest establishments has obtained nearly its full complement of men.

AN interesting little book, on the beliefs, manners, and customs of French society, from the eleventh to the thirteenth century, has just been issued from the pen of M. Antony Mécay, under the title of 'La Vie au Temps des Trouvères.' He sketches the general condition of society, and then deals with each class, kings, lords, knights, and their elastic morals, judges, clerks priestly and lay, min-

strels, students, the universities and the state of learning and religion, the belief in fairies, and the odd mixture of superstition and Christianity.

A RECENT number of a German literary periodical contains more interesting particulars respecting the newspapers published in the Lettish language. There are at present three, the *Latweeschn Awise* (*Lettish News*), the *Mahjas Weesis*, and the *Ballijas Wehstnasis*, all apparently published at Riga. The first named, founded so long ago as 1822, is principally conducted by Germans. The *Ballijas Wehstnasis* is taxed with an unfriendly feeling towards Germany.

THE well known Dantophilist, [Dr. Jan Conrad Hacke van Mijnden, died on the 8th of January at Neu-Loosdrecht, in Holland. The last part of his translation of the Divina Commedia is complete in MS. and will be published shortly.

SEÑOR L. R. FORS is collecting for publication, at Paris, his articles in South American journals on the Literature, &c., of Spanish America.

THE first volume of a work on the 'Indipendenza Italiana,' written by the Italian historian, Cesare Cantù, has appeared.

WITH the second part of the third volume of the 'Storia dei Musulmani di Sicilia,' written by Signor Michele Amari, one of the most important historical works published in Italy for many years, has been completed.

A VALUABLE little treatise on the Old German MSS. in the British Museum has been just issued by Dr. J. Baechtold, of Soleure, Switzerland, containing an account of, and extracts from—1, An Historical Poem on Charles the Great and the Irish Saints; 2, Religious and other Poems, from the thirteenth to the fifteenth century; 3, The Golden Temple, Cato, &c.; 4, A prose and verse treatise on Gems; 5, A verse translation of Jacobus de Cessolis on the Game of Chess.

SCIENCE

Elements of Zoology. By Andrew Wilson. (Edinburgh, A. & C. Black.)

THIS book is, we suppose, written by one of the extra-academical teachers of the University of Edinburgh. It is neatly printed and some of the cuts are well executed; but the book bears no indication of the modern progress of zoology: it is, like so many others manufactured in the same way and by the same class of persons, a mere repetition of the old statements and old illustrations to be found in original lectures and memoirs published in this country fifteen or twenty years since. Mr. Wilson is not known beyond his home circle as a zoologist: he probably would hardly claim to be one. He claims, however, to be a teacher of zoology, to instruct children and youths about things which he has never seen himself, and about which he cares so little that he has not troubled himself to keep up with the advance of knowledge in regard to them, made by observers in England, in Germany, and in France. It is clear that he is not able to avail himself of German work. What he has done, like others of his class, is to reproduce in a shortened and inaccurate form the substance of lectures by Prof. Allman and by Prof. Huxley, mixed up with material derived from less excellent sources. The two distinguished zoologists named have been successful teachers because they have been in the habit of studying for themselves the facts to which their instruction related, and have kept up more or less fully with

the progress of knowledge in their subject. The reiteration of a mass of statements, taken in without reference to the facts of Nature, and reproduced in a crude condition, under the name of science-teaching, cannot be too strongly condemned. It is precisely this kind of teaching to which the introduction of the natural sciences into the curricula of our schools and universities is destined to put an end in other subjects, and it is, therefore, a very serious matter that in one branch of natural science, viz., zoology, teaching should be continually offered, destitute of all the special merits of science-teaching. No one would tolerate such a book as the present in either chemistry or physics, a book in which the old system of notation would be used, the mechanical theory of heat ignored, and no account given of discoveries as important as those of spectrum-analysis, the occlusion of gases by metals, &c. Mr. Wilson's account of the Protozoa is most insufficient, and many of his figures of these organisms have lost their original character from being copied from copies of copies. It is useless to point out any number of the omissions and inaccuracies which are so abundant in this volume. No account is given of the relation of the Tunicata to Vertebrates, nor of the Sponges to the Corals; an inaccurate account of the structure of Nautilus is prefaced by the explanatory error involved in the statement that our sole knowledge of this animal depends on the dissection of a single specimen by Prof. Owen. It has in truth been since dissected also by Van der Hoeven and by Peters. Lepidosiren is stated to be the sole representative of the Dipnoi, whilst the king crabs, so abundant on the Atlantic coast of North America, are spoken of as belonging to the Eastern Archipelago, where they certainly do also come to hand. The doctrine of evolution is, of course, ignored throughout the book. The only excuse for Mr. Wilson's book is that there is not a better one to be obtained of the same size and general scope.

Animal Physiology. By H. Major. (Manchester, Heywood.)

THIS is a cheap little book, designed to enable teachers to get as many as possible of their pupils through the South Kensington examinations. It has short "tips" printed in capitals, and some diagrams taken without acknowledgment, that is to say, adopted—not to use a stronger expression—from Prof. Huxley's little book. It is clear that the author is himself a very incompetent teacher, for in two original diagrams of the circulation, one on page 9, the other on page 42, he makes blunders which would lead at once to the plucking of any of his pupils, and which no doubt will, as it is, cause much confusion to those who are submitted to the wretched cramming system of which this book is evidence, and for which the well intentioned examination-and-payment-by-results-system is unfortunately responsible. In the first diagram Mr. Major marks in large capitals "aorta," on what is obviously the pulmonary artery; in the second diagram the pulmonary artery is made to spring from the right auricle and to give off the anterior coronary artery.

The Manchester Scientific Reader. (Same publisher.)

THERE is certainly a wonderful variety of interesting matter in this little volume—on the whole, we think—of a sound character. Mistakes and occasional flights of fancy are sure to find their way into such a collection; but when we say that it contains simple reading lessons on physics, chemistry, zoology, botany,—such as those on clocks, whales, acids, mines, serpents, sugar, tea-kettles, pumps, fossils, gold, and ovipositors,—it will be obvious that its miscellaneous and derivative nature places it out of the reach of criticism.

The Mineral Surveyor and Valuer's Complete Guide. By William Lintern. (Lockwood & Co.) To the surveyor this must prove an exceedingly useful publication. The tables have all been

subject to the most careful examination, and great accuracy has thus been secured. The introductory chapters, by Mr. William Lintern, who is practically engaged in surveying, and who has distinguished himself in his profession, are full of important advice. The addition of M. Thoman's 'Treatise on Compound Interest and Annuities with Logarithmic Tables,' add to the useful value of the work.

THE TEMPLE AT JERUSALEM.

20, Langham Place, Feb. 5, 1873.

AMONG all the discrepancies of opinion that still exist regarding various disputed points in the topography of Jerusalem, there were two things which I thought were generally conceded and agreed to: these were the exact position of the Temple of Herod, and its horizontal dimensions. It is, therefore, with extreme regret, that I perceive, in an article in the last number of the *Edinburgh Review*, that not only all that has recently been written on the subject has been entirely ignored by the writer; but a theory of Temple topography is proposed, which, so far as my knowledge extends, is the wildest yet put forward, and I am quite unable to discover on what authority.

So far as I know, no one, from Lightfoot downwards, has quoted any ancient author or work giving the dimensions of the Temple except Josephus and the Talmud. The former is by far the most distinct and consistent. He says (Ant. XV. xi. 3) that it was four stadia square, each side, or angle, containing one stadium, or 600 feet. He again says (Bel. Jud. V. v. 2) that the Temple, together with Antonia, was six stadia in circumference, which, though not so clear without a diagram, comes to the same thing. Speaking of the eastern cloister (Ant. XX. x. 7), he says it measured 400 cubits, or 600 feet; and, lastly, in describing the Stoa Basilica (Ant. XV. xi. 5), he says it was one stadium, or 600 feet, in length.

This royal portico, it is admitted by every one—the writer of the Review among the number—commenced at the south-west angle of the Haram area, where the remains of Robinson's arch may still be seen, and rested on the southern wall of the Temple enclosure. It is described in great detail by Josephus, and all its dimensions are quoted from him by the Reviewer, except the essential one of the length, one stadium (μῆκος δὲ στάδιον). Now, turning to the Ordnance Survey, we find all solid and fit to support either the Stoa or Temple for 600 ft.—or more exactly, as I take it from the plan, 590 ft.—or, as nearly as may be, the dimensions given by Josephus. Beyond this, eastward, the Haram area is filled in by a series of tall, weak arches and vaults, apparently of Byzantine construction, but such, at all events, as never did and never could support such a Stoa Basilica as that described by Josephus (Smith's 'Dictionary of the Bible,' vol. i. p. 1020). Measuring north and south on the Ordnance plan, we find a wall running parallel to the southern wall, 600 ft. in length, if produced to meet the west wall, and at the distance of 600 ft. from the southern wall. So far, therefore, Josephus and the Ordnance surveyors are perfectly and absolutely in accord, and their testimony ought to be final.

Turning from this to the Talmud. The second book of the Middoth or measurements begins in my translation with these words: "Mons ædis erat quadratus, ita ut singula latera essent cubitorum quingentorum." Taking the length of the cubit at 16 in., as determined by the Reviewer himself (p. 28), this would give 666 ft., a dimension that would carry the Stoa Basilica over the triple gateway—a possible, but very improbable solution of the difficulty. But I am prepared to dispute this determination of the length of the cubit, and besides think the authority of the Talmud so infinitely inferior to that of the Roman surveyors, from whom Josephus most probably took his dimensions, that I do not care to attempt to reconcile the two on this occasion. All I want to show is, that according to the Reviewer's own authorities and showing, the Temple area might possibly be extended to a square

of 666 ft.; but this is a very different affair from an irregular four-sided figure, measuring, as he says (p. 13), 960 by 1,581 ft.

Besides these two, there are at least a dozen instances in which I fancy I could show the writer of this article to be mistaken as to his facts, or erroneous in his deductions from acknowledged data; but all I want at present is to prevent his impossible theories from crystallizing into admitted facts, which they would be liable to do, being brought forward under the authority of the *Edinburgh Review*, unless at once challenged.

If the Reviewer cannot show why the authority of Josephus and of the Talmud should be put aside in favour of his theories, the whole of his Temple topography falls to the ground like a house of cards, "and leaves not a wrack behind." If he can establish his views in spite of them, he will achieve a triumph which has not hitherto fallen to the lot of any one else in this controversy.

JAMES FERGUSON.

SCIENTIFIC SOCIETIES' HOUSE.

IN the article of last week, on the proposed house for certain of the scientific and learned Societies, there is an absence of your usual accuracy, as the following replies, *seriatim*, will show:—

1. The document referred to is not a prospectus, but a paper of proposals, expressly stated to be an outline for consideration.

2. The name to be adopted is the Scientific Societies' House Company, leaving any personal designation an open question for the future.

3. The revised and enlarged plans not only do provide improved and cheaper accommodation for the ordinary business of the Societies, but also provide facilities and space for large meetings and conversations.

4. The status of the enterprise as a limited company imposes no difficulty in the way of legal provision for the acceptance of donations and bequests devoted to the extinction of all proprietary rights in the building, and its free appropriation hereafter to the purposes of science and learning, and the Memorandum and Articles duly cover this object.

5. The "hopeless thralldom" predicted for the Societies who may become tenants, will be a curious novelty of its kind, inasmuch as the Articles provide that the Societies themselves shall be effectually represented in the Board. The "thralldom," therefore, will consist in the Societies being slaves to themselves.

6. The Trustees and Directors can abundantly afford to leave to its fate the gratuitous suggestion that the deposits will, "perhaps, be peddled away in expenses."

So much for supposition; now for fact. The scheme of providing for a central house has been under discussion for nearly three years. The party who urged application to Government and Parliament have tried, and failed. Other proposals have failed. The scheme now started has so far met with large and solid support, and seems likely to answer, always supposing that it survives the candid friendship of the large class whose virtues consist in doing nothing themselves, and, as far as possible, reducing the rest of the human race to the same condition. W. N.

* * We fail to see our error. The paper we referred to is called a prospectus, and seems to be something more than "a paper of proposals," for with it is the usual form of application for shares. It is the prospectus of "The Ashley House Company, Limited," and the Chairman is Mr. William Newmarch, and the Deputy-Chairman is Mr. G. W. Hastings. It contains, too, the "gratuitous suggestion," that, in case the scheme is not carried out, the deposits "will be returned to the subscribers less the small sum which may have been paid for expenses." "W. N." forwards us another paper, in which, curiously enough, all the points in the original prospectus to which we took exception last week have been modified, and we are willing to believe the Articles of Association have been modified too. We hold, however, that this scheme, even in its reformed

state, will not satisfy the majority of the Fellows of the Societies interested, although it may please the investing public. We still doubt whether it was the only possible plan.

MOUNT SINAI.

Nice, February, 1873.

On former occasions I have made known in the *Athenæum* my opinions on various points bearing on the distinction between the Mitzraim of the Hebrew Scriptures and the Egypt of Profane History, for which I have so long contended. The last of such communications appeared in No. 2282, of July 22nd, 1871.

What first induced me to consider the question of that distinction, was the difficulty I experienced in reconciling the position traditionally attributed to Mount Sinai with the facts recorded in the Bible; and I was led to believe that there must be some fundamental error in the interpretation of the history of the Exodus, caused, as it appeared to me, by Mount Sinai having been wrongly placed. The same difficulty, at a much later date, has led Bishop Colenso to the illogical conclusion that the "story" of the Exodus itself is not "historically true."

Having recently arrived at some very important results in connexion with the subject, I would ask permission to bring the same to public notice in the columns of the *Athenæum*. And in doing so, I must remark that, if we would but be content to rely on the evidence of the Hebrew Scriptures alone, instead of deferring to traditional interpretations and identifications, which, however ancient, possess no real claim to be regarded as authoritative, there could not be room for any question as to the general position of Mount Sinai.

In Exodus ii. 15, we read that, when "Moses fled from the face of Pharaoh," he "dwelt in the land of Midian"; which country was named after one of the sons of Abraham, by Keturah, whom the patriarch "sent away from Isaac his son, while he yet lived, eastward, unto the east country" (Gen. xxv. 2, 6); that is to say, into the country on the east side of the Ghor,—that wonderful depression, far below the level of the ocean, comprising the Jordan, the Dead Sea, and the Wady Arabah,—where, on their way to the Promised Land, the Israelites met with the Midianites, together with the Children of Moab and Ammon.

It is needless to cite texts of Scripture in proof of what is an admitted fact. How, then, the "Land of Midian," into which Moses fled, should have been carried away from this "east country" of Midians, and placed in the mountainous district on the west side of the Gulf of Akaba, where it is actually to the south of "the south country" (Gen. xxi. 1), is only to be accounted for by the fact that this identification was originally made by persons as deficient in geographical knowledge as were those who identified Aleppo with Helbon or Chalybon, and mistook Harran in Mesopotamia for Harran in Aram of the Two Rivers near Damascus.

Rejecting, then, this erroneous identification of the country in which "Moses kept the flock of Jethro, his father-in-law, the priest of Midian" (Exod. iii. 1), and trusting to the testimony of the Bible history alone, we are bound to regard this "Land of Midian" as forming a portion of the primitive, and, indeed, the only seat of the Midianites,—the "east country," lying altogether in the wide-spreading plains east of the Ghor and Gulf of Akaba.

It is here, then, and not anywhere within the mountainous peninsula west of the Gulf of Akaba, or Red Sea, that Moses dwelt; so that when "he led the flock" of Jethro "to the backside"—*אחור*, *west*—of the desert, and came to the mountain of God, to Horeb" (Exod. iii. 1), he went back westward in the direction towards Mitzraim. Thus it becomes consistent and intelligible that when Moses subsequently quitted Midian, and "returned to the land of Mitzraim" (Exod. iv. 20), whilst, at the same time, his brother Aaron was commanded to "go into the wilderness to meet Moses" (Exod. iv. 27), the two brothers should, without concert,

have met "in the Mount of God," at that very spot on the west side of the desert and on the road between Midian and Mitzraim, to which Moses had previously led his flock, and there seen the burning bush (Exod. iii. 2, 3).

The region in which Mount Sinai is thus approximately placed, possesses certain marked physical features, which scarcely leave room to doubt its having been the scene of the marvellous events that accompanied the Delivery of the Law.

We read in Exodus xix. 16, 18, that when the Children of Israel were encamped before Mount Sinai, "it came to pass, on the third day in the morning, that there were thunders and lightnings, and a thick cloud upon the mount, and the voice of the trumpet exceeding loud, so that all the people that were in the camp trembled. . . And Mount Sinai was altogether on a smoke, because the Lord descended upon it in fire; and the smoke thereof ascended as the smoke of a furnace, and the whole mount quaked greatly." And subsequently we read (Exod. xxiv. 15—18) how "Moses went up into the mount, and a cloud covered the mount. And the glory of the Lord abode upon Mount Sinai, and the cloud covered it six days; and the seventh day he called unto Moses out of the midst of the cloud. And the sight of the glory of the Lord was like devouring fire on the top of the mount in the eyes of the Children of Israel."

Now, on reading these words, the first impression unquestionably is, that Mount Sinai must have been a volcano, from which an eruption took place at the time in question. And yet Dean Stanley, in his 'Lectures on the Jewish Church,' after remarking that "it is well known that no volcanic phenomena exist in the desert to account for these appearances," makes this strange assertion:—"In fact, all the expressions used by the sacred writers are those which are usually employed in the Hebrew Scriptures to describe a thunder-storm."

But surely no mere thunder-storm was ever described in the words of Exodus xix. 18, just quoted, or would be intended by the repeated mention of fire on the mountain; as, for example, in Deut. v. 23, "the mountain did burn with fire." And, therefore, it is only reasonable to presume that nothing but the fact, seemingly established on indisputable authority, that "no volcanic phenomena exist in the desert," that is to say, the desert or wilderness of the traditional "Mount Sinai," could have led Dr. Stanley to so forced and unnatural a construction of the plain words of Scripture; and that, if a region can be pointed out where volcanic action is proved to have existed in past ages, and which in all other respects meets the requirements of the Bible history, he will be among the first to welcome these "witnesses from the world of nature, to testify on the spot to the mode in which the events are described to have occurred." Such a region it is my good fortune to be able to designate.

CHARLES BEKE.

SOCIETIES.

ROYAL.—Jan. 30.—G. Busk, Esq., V.P., in the chair.—The following papers were read:—"Note on the Origin of Bacteria, and on their Relation to the Process of Putrefaction," by Dr. Bastian,—"On Just Intonation in Music, with a Description of a new Instrument for the easy Control of the Notes of the Systems of Tuning other than the equal Temperament of Twelve Divisions in the Octave," by Mr. R. H. M. Bosanquet,—"and 'On the Composition and Origin of the Waters of a Salt Spring in Huel Seton Mine, with a Chemical and Microscopical Examination of certain Rocks in its vicinity," by Mr. J. A. Phillips.

ASIATIC.—Feb. 3.—Major-General Sir H. C. Rawlinson, K.C.B., Director, in the chair.—A portion of a translation of the *Safarnamah*, a Persian book of travel, by Násir ibn Khusrú, was read. The author was a native of Merv, who, in the years 437-8 of the Hijra, visited the Holy Land, accompanied by a Hindu youth, *vid* Sarakhs, Naishapur,

Damaghan, Samanan, Kasvin, Shamiran, Sarab, Tabriz, Ramarand, Akhlat (on the confines between the Musulmans and Armenians, the name of the place, meaning "a mixed crowd," being probably derived from the fact of three languages, Persian, Arabic, and Armenian, being spoken there), Hali (where there was a mosque, said to have been erected by Awiskarni), Arzan, Mafarikain (with extensive fortifications, crowned with battlements, which looked "as if the architect had only taken his hand off them that very day"), 'Amad (surrounded with a fortified wall of black stone), Hajrán, Rúh (where he crossed the Farát or Euphrates), Halb (Aleppo), Hamah Tarábulis (Tripoli), Birút, Saidá, Aká. Detailed descriptions are given of many of these places. The pilgrim entered Jerusalem on the 5th of Ramazán, 438 A. H. The translation of the work was made for Sir H. Elliot by the late Major Fuller, from a MS. in the possession of Nawab Fiaud-din Khan, of Delhi.

SOCIETY OF ANTIQUARIES.—Jan. 30.—Earl Stanhope, President, in the chair.—The Exhibition of Bronze Weapons and Implements was still open, and in further illustration of the objects brought together, Mr. A. W. Franks, Director, laid before the meeting a paper 'On Bronze Implements found in various parts of the East.' Mr. Franks intimated his intention of working up the details connected with this portion of his Bronze Period into more elaborate communications, dealing with each of the countries specified separately. Special attention was called to the bronze or rather copper implements sent for exhibition by Capt. Bloomfield, and found in Central India. With two trifling exceptions, they are the first implements of the kind which have as yet turned up in that country. Upwards of 400 of them were found together.

ENTOMOLOGICAL.—Feb. 3.—H. W. Bates, Esq., V.P., in the chair.—Mr. W. Cole was elected a Member.—Mr. F. Smith exhibited a collection of Hymenoptera from the neighbourhood of Calcutta, containing, amongst other insects, a new species of *Asbata*, and four or five beautiful species of the genus *Nomia*.—Mr. McLachlan exhibited a quadrangular case, formed by the larva of a trichopterous insect, taken in the River Dove, in Derbyshire.—Mr. Champion exhibited specimens of a large species of *Pulex*, taken in a mouse's nest in Sheppy.—Mr. Meldola exhibited a living specimen of a myriapod of the genus *Spirabolus*, sent to him from San Francisco. Also, eggs of a leaf insect (*Phyllium pulcherrimum*) from Java.—Mr. Müller made remarks on pouch galls, found on the leaves of the cinnamon plant in Bombay.—The Rev. Mr. Eaton read a paper 'On the Hydroptilidae, a Trichopterous Family.'—Mr. A. G. Butler communicated a monograph of the genus *Gasteracantha*, or crab spiders.

MICROSCOPICAL.—Feb. 4.—Anniversary Meeting, W. K. Parker, President, in the chair.—The Annual Report congratulated the Fellows upon the continued prosperity of the Society, and detailed its progress during the past year, showing that a number of valuable papers had been read and published; considerable additions had been made to the cabinet and library; twenty new Fellows had been elected, and five had been removed by death. The Treasurer's statement of accounts was also presented to the meeting, and showed a satisfactory balance in hand.—The President then read an address, descriptive of his own further researches upon cranial development, which during the year had been chiefly confined to the formation of the skull and face of the common pig. Having briefly indicated the methods adopted, and some of the results obtained, he expressed the opinion that what he had already observed led him to conclude that if all existing forms had really been derived from one, the process must have been slow indeed, but that he saw reason to more than half suspect that there must have been throughout an overruling Will, and that the whole was fore-ordained. The Annual Report having been adopted, and some discussion having taken

place as to the Society's position, votes of thanks to the retiring President and Hon. Secretary, and to the other officers of the Society, for their services during the past year, were unanimously carried. Two new Fellows were elected.—The following Officers and Council were elected:—*President*, C. Brooke, F.R.S.; *Vice-Presidents*, W. B. Carpenter, M.D., Sir J. Lubbock, Bart., M.P., W. K. Parker, and F. H. Wenham; *Treasurer*, J. W. Stephenson; *Secretaries*, H. J. Slack and C. Stewart; *Council*, J. Bell, J. Berney, R. Braithwaite, M.D., W. J. Gray, M.D., H. Lawson, M.D., B. T. Lowne, S. J. McIntire, J. Millar, H. Perigal, A. Sanders, C. Tyler, T. C. White; *Assistant Secretary*, Walter W. Reeves.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 4.—T. Hawksley, Esq., President, in the chair.—The following candidates were elected:—Messrs. J. Fowler, P. H. MacAdam, T. Medcalf, and J. W. Sandeman, as Members; and Messrs. J. Baldwin, W. Berrell, H. J. Castle, jun., G. Coates, T. Cooke, J. M. Dobson, A. G. Fowler, F. W. Fox, C. C. Gibbons, C. B. Goldson, J. Gordon, H. Gruning, H. Hughes, H. J. Jackson, J. V. Ley, D. H. W. J. N. O'N. Neale, J. W. Peggs, A. F. Phillips, R. J. Quelch, J. Richardson, A. Siemens, J. Steell, and J. H. Waite, as Associates. The Council had transferred Mr. T. R. Winder from Associate to Member; and had admitted Messrs. G. N. Abernethy, J. S. Beeman, G. W. Benyon, W. H. Cobley, C. Henfrey, jun., T. Patch, R. Pickwell, E. S. Ratcliffe, F. Stileman, B. F. Wardell, and W. Wright, as Students of the Institution.—The paper read was 'On the Relative Advantages of the 5 ft. 6 in. Gauge and of the Metre Gauge for the State Railways of India, particularly for those of the Punjab,' by Mr. W. T. Thornton.

ROYAL INSTITUTION.—Feb. 3.—Sir H. Holland, Bart., M.D., in the chair.—C. Dent, Esq., B.A. the Rev. G. S. Drew, M.A., the Right Hon. Sir J. Hannen, R. Budd Painter, M.D., and H. Sturt, Esq., were elected Members.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—Feb. 4.—Dr. Birch, President, in the chair.—The following candidates were elected Members: Rev. C. Bolden, W. A. Burns, Sir W. W. Burton, A. Cates, Rev. J. B. Coles, Hon. Mrs. H. Gage, J. Harward, Count Gleichen, J. Hassell, F. M. Hill, Rev. J. Johnson, Rev. G. Miller, J. W. Phené, R. C. Ready, and the Marquis de Rothwell.—The following papers were then read:—'On the Coincidence of the History of Ezra with the first part of the History of Nehemiah,' by the Rev. D. Haigh, M.A.,—'On an Assyrian Patera, with an Inscription in Hebrew Characters,' and 'Some Remarks upon a Passage in the Pœnulus of Plautus,' by the Rev. J. M. Rodwell, M.A.

ANTHROPOLOGICAL INSTITUTE.—Feb. 4.—Col. A. Lane Fox, V.P., in the chair.—Prof. J. Struthers was elected a Member.—Mr. W. L. Distant read a paper 'On the Inhabitants of Car Nicobar.' The people of Car Nicobar are taller than the average Malay, and darker in the colour of the skin. Their faith in a good spirit is slight, and in an evil spirit, which is invested with a personality, is strong. Their honesty is so well known, that traders at once deliver their stores on the promise of these islanders to pay the necessary number of coconuts in return; and the promise is always fulfilled. They take but one wife, and adultery is severely punished. A contented indolence is one of their characteristics.—A paper, by Mr. J. E. Calder, was read, 'On the Extirpation of the Native Tribes of Tasmania.' The author entered fully into the habits, customs, modes of warfare of the Tasmanians, and the causes of their rapid extinction. They were intelligent, capable of considerable culture, and but for the abundant supplies of food, which induce indolence, they might have occupied a much higher position in the social scale.—The Chairman announced that the Council of the Institute had appointed a Committee for the purpose of promoting Psychological Research,

with power to add and to confer with other scientific bodies, viz., F. Galton (Chairman), J. Beddoe, Hyde Clarke, D. Forbes, Sir J. Lubbock, Bart., E. B. Tylor, and A. R. Wallace.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Academy, 8.—'Sculpture,' Mr. H. Weekes.
Society of Arts, 8.—'Emergencies of the Imponderables, with Special Reference to the Measurement and Utilization of Them,' Lecture II., Rev. A. Rigg (Cantor Lecture).
— Surveyors, 8.—'Origin of Parochial Relief,' Mr. E. J. Castle.
— Social Science Association, 8.—'Impediments to the Circulation of Labour, and Suggestions for their Removal,' Mr. A. H. Hill.
— Geographical, 8.—'Discoveries East of Spitzbergen, and Approaches towards the North Pole on the Spitzbergen Meridians,' Mr. G. B. Marshman.
Tues. Royal Institution, 8.—'Forces and Motions of the Body,' Prof. Rutherford.
— Photographs, 8.—Annual: 'The Achromatization of an Object-Glass,' Prof. G. G. Stokes.
— Civil Engineers, 8.—'Relative Advantages of the Standard Gauge and of the Metre Gauge for the State Railways of India,' Mr. W. T. Thornton (Discussion).
Wed. Royal Society of Literature, 4.—Council.
— Telegraph Engineers, 8.—Council: 78. 'Telegraph Poles,' Major Webster, Lieut. Jekyll, Mr. C. W. Siemens, and Mr. R. Lee.
— Society of Arts, 8.—'Ships for the Channel Passage,' Lieut.-Col. A. Strange.
Thurs. Royal Institution, 3.—'Formation of Organic Substances,' Dr. Armstrong.
— Mathematical, 8.—'Systems of Linear Congruences,' Prof. H. J. S. Smith.
— Antiquaries, 9.—'Brass Bowl of 12th Century,' Mr. T. A. Gardiner.
Fri. Royal, 8.
United Service Institution, 3.—'Lushale Expedition,' Major C. J. East.
— Royal Institution, 9.—'Progress in Weather Knowledge,' Mr. R. H. Scott.
Sat. Royal Institution, 3.—'Comparative Politics,' Dr. E. A. Freeman.

Science Gossip.

THERE are six candidates for the Woodwardian Professorship of Geology at Cambridge: The Rev. F. G. Bonney, Mr. W. Boyd Dawkins, F.R.S., Mr. P. Martin Duncan, F.R.S., the Rev. Osmond Fisher, Mr. A. H. Green, and Mr. T. M'K. Hughes. The election rests with the Electoral Roll, and will take place on Thursday, February the 20th. At the meeting of the Cambridge Philosophical Society the President, Prof. Humphry, spoke of the loss the Society sustained by the death of Prof. Sedgwick, who was their first Secretary.

The utilization of the slags in iron-works has long been most anxiously sought for. The following promises well:—Blast-furnace slags are granulated at Osnabrück, Germany, by allowing the molten stream from the tap to flow into water from a suitable height, in the same way as lead is converted into shot in towers. The slag is used for filling in between railroad sleepers, and also in the manufacture of concrete, and, if it contains considerable alumina, is ground and converted into alum.

THE Report of the Kew Committee for the fifteen months ending October 31, 1872, has recently been published in the *Proceedings of the Royal Society*. A considerable amount of excellent work has been done, and the usefulness of this Observatory is fully vouched for by the statement which now lies before us.

LANARKITE of lead hills is stated in Bristow's 'Glossary of Mineralogy,' and other works of high authority, to be a carbonate and sulphate of lead. M. P. Pisani, in a note to the Academy of Sciences, states that it is a basic sulphate of lead, none of the specimens examined by him containing carbonic acid.

AN interesting exhibition of scientific objects and works of art has been held at Birmingham, in the buildings of the Midland Institute.

THE manufacture of dynamite has been commenced in this country. Extensive works have been erected about a mile from Stevenston, in Scotland. These works have just commenced operations, and will soon be capable, it is said, of producing ten tons of this explosive compound per day.

ATTEMPTS are now being made to utilize the vast stores of sulphur which have long been known to exist at Krisuvik, in Iceland. The solfatara of this district have lately been described, before the Society of Arts, by Mr. C. W. Vincent.

It has always been difficult to explain the exact nature of that curious change which certain salts of silver suffer on exposure to light. Dr. Emerson Reynolds proposes to explain this change by taking advantage of Dr. Budd's recent experiments on the action of light on chlorine. Selecting iodide

of silver as an example, Dr. Reynolds supposes that two of the three bonds of attraction of the iodine, which were previously satisfied, are set free during exposure. Hence the exposed iodide, though it remains the same compound, is capable of entering into new chemical relations with proper developing reagents.

A MEMORIAL signed by almost all the leading botanists of the country, unconnected with Kew or the British Museum, was recently forwarded to the Government, requesting that the collections of dried plants, the library, &c., might not be removed from Kew to the proposed Natural History Museum at South Kensington, as was suggested by the First Commissioner of Works in a parliamentary paper. In reply to this memorial the Government state that they have no present intention of making any such change, and that should such a scheme be thought expedient in the future, the opinions of those best qualified to judge will be consulted in the first instance, and due weight given to their representations.

M. CONSTANTIN WESMAEL, Professor of Natural History to the Royal Athenæum of Brussels, died on the 25th of October last, at the age of seventy-four. Notification of this fact was made at the *séance* of the Académie Royale de Belgique of November the 17th. The Academy awarded him in 1857, their prize for his works on Entomology.

M. J. PLATEAU communicated at this *séance* a very important paper, in the form of a reply to the objections of M. Marangoni, against 'Le Principe de la Viscosité Superficielle des Liquides.' It is published in *L'Institut* for the 22nd of January.

GERHARD ROHLF's travels in North Africa, from Kuka to Lagos, have been recently published in an *Ergänzungsheft* of Petermann's *Mittheilungen*.

Les Mondes informs us that M. Jordery renders paraffin oil as thick as honey, by means of a vegetable powder (*saponaria*), and thus prevents the liability of its causing fire, without, in any way, interfering with its properties, as it can be rendered fluid by the addition of a few drops of strong acetic acid.

THE appointment has been recently announced of a successor to Prof. Kaiser in the directorship of the Observatory at Leyden, the headquarters of Dutch astronomy. The present observatory was built and equipped under the direction of Kaiser, whose lamented death, it will be recollected, occurred in July last. It is satisfactory to be able to anticipate a continuation of its scientific activity and further contributions to the progress of astronomy, under the headship of Prof. van de Sande Bakhuyzen, who took charge of the Leyden Observatory in December last. He was formerly a pupil of Kaiser, who was led to form a very high opinion of his abilities as an astronomer, but was unable to obtain for him a permanent post at the Observatory. He left it therefore, in 1862, and has for some years past filled the office of Professor of Physics at the Polytechnic School at Delft.

A PRACTICABLE means of obtaining coal gas by a method other than the decomposition of coal has long been a desideratum, and one has lately been proposed by Mr. Ruck, which promises well. It depends on the decomposition of superheated steam, by bringing it in contact with a mixture of coke and iron at a white heat. The oxygen of the water combines mostly with the iron, but in part with the carbon, producing, as gaseous products, hydrogen with a certain per-centage of carbonic anhydride. This latter can be removed by the action of lime, and a gas is then left with scarcely any illuminating properties, but with great heating powers. If this is passed through a petroleum of specific gravity 0.68, the hydrocarbons there absorbed render its illuminating intensity equal to that of ordinary coal gas, and there is no tendency to the separation of its components in the tubes in which it is conducted.

SOME improvements in the manufacture of caustic soda have been introduced by Herr Helbig, and described in Dingler's *Polytechnisches Journal*.

THE Americans are setting a good example in

the direction of meteorological observations. The Weather Bureau has recently fixed a science station at Fort Garry, Manitoba, which is, as nearly as possible, the centre of the American continent. The Signal Service observations will furnish accurate data respecting the meteorological phenomena of the inland territories.

THE *Revue Hebdomadaire de Chimie Scientifique et Industrielle*, for December 12th, contains an interesting practical paper, by M. David, on the bleaching of flax, cotton, and rags for paper making, by exposing them in a brick tank to the action of an ozonized atmosphere. There is also some useful information on the trade in the Esparto grass (*Lygeum Spartum*) of Algeria.

A SPECIMEN of Pterodactyle, the flying lizard occurring fossil in the Mesozoic rocks, has recently turned up in the quarries of Eichstätt, in Bavaria, which is believed to be unique. The integument of the wing is found, for the first time, in a fine state of preservation.

As the Tasmanians are now virtually extinct, it is interesting to collect all records of the lost race. M. Paul Tassinard's 'Étude sur les Tasmaniens' has been published in the 'Mémoires de la Société d'Anthropologie de Paris.'

It is well known that the excreted fatty matter, attached to the wool of sheep, and termed *suint* (which Chevreul shows constitutes no less than one-third the weight of merino fleece), contains a large proportion of potash, derived originally from the soil upon which the sheep have pastured. For sake of the potash, this suint—which was formerly a waste product—is now utilized to a large extent in some of the wool manufactories in France. The composition of suint, which appears to be a highly complex product, has lately been studied by Herr Schulze.

THE *Comptes Rendus des Séances de l'Académie des Sciences*, for January 13th, contains a 'New Process of Steel-making,' by MM. F. Bajault and M. Roche, which will be interesting to our steel manufacturers. We are not certain that the decarburization of pig-iron, when mixed with red hæmatites, has not been practised in this country.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE SEVENTH WINTER EXHIBITION OF SKETCHES, &c. NOW OPEN, from Ten till Six.—Admission, 1s.; Catalogue, 6d. Gallery, 55, Pall Mall.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES WILL CLOSE on Saturday, March 1st.—5, Pall Mall East. Ten till five.—Admission, 1s. ALFRED D. FRIPP, Secretary.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE NINTH ANNUAL EXHIBITION OPENS DAILY, from Ten A.M. till Six P.M.—Admission, 1s.; Catalogue, 6d. G. L. HALL, Hon. Sec.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Beophyte,' 'Elizaria,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

THE GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS, DUDLEY GALLERY.

THERE have been no better exhibitions here than that now open, and few so good. Some part of the unusual interest which attaches to this collection is probably due to the fact that the pictures are better hung than is commonly the case. This may be the result of a series of accidents, or of improved arrangements, or of the influence of individuals, we do not know which. The fact, however, remains.

The most ambitious pictures before us are two unusually large ones, by Mr. E. B. Jones,—pictures painted with a force of colouring, and on a scale more commonly used in oil than in water-colour art. Besides these, we have a charming portrait and a small fresco by Mr. Poynter; a large picture, which one is unwilling to call merely a portrait, by Mr. F. W. Burton; two noble studies by Mr. H. Moore; an interesting work, displaying considerable power, by Mr. E. F. Brewtnall, an artist who has not yet obtained general recognition. Besides, there are a consider-

able number of good, if small landscapes, and fair proportion of capital figure-pictures.

The finer of Mr. Jones's pictures is *Love among the Ruins* (No. 179)—a lady and her lover embracing, in a desolate palace, she turning to him as if the faint echo of his lute from the hollow chambers and roofless passages were in some sort ominous of evil. They crouch, half in the shadow of the ruins; leafless but still blooming briar roses seem at once to adorn the desolate place and to forbid researches into its secrets, so that although the desolation is not of ancient date, the wrecked home has its mysteries already. The pillars are shattered, the sculptures defaced and deeply stained by the weather. Like a note of music which recalls a world of memories to the minds of those who hear it, the expression of the woman suggests much, or rather, to be more exact, affects the fancy of the spectator according to his mood and the train of feeling which has possessed his mind while he is looking at this pair of lovers. Technically, this may be called a study of harmonies of blue and bronze hues, such as are so frequent in the pictures of Giorgione, whom Mr. Jones had chosen for his model. With Mr. Jones, as with Giorgione, we must not try the colour, forms, or other elements of this picture by "rules of common sense," or complain that this offends nature, or that that has not the charm of truth. Such pictures have a nature of their own which suffices for them, and it is only when they fail to reach the dignity and pathos of their proper standards in fancy or sentiment that "common sense" steps in and protests. Mr. Jones's power is sometimes unequal to his aspirations, and his imitators are still less successful. In such works we are not at liberty to complain that the drawing of the figures is inexplicable, the lighting impossible, the chiaroscuro merely chiaroscuro. It is, however, proper to remark that the sentiment, exquisite as it is, is a little mawkish; that the luxurious suggestions of the design, involved as they are in the very conception of the subject, approach sensuousness, and are never to be found in anything which Venice has left us, for Venice was never less than masculine. Yet we take this work, defects, luxury, absurdities, and splendours, altogether, and unreservedly acknowledge the power shown in it. If something of the spirit of Mantegna in design, Botticelli's fancy and sentiment, and not a little of Barbarelli's gorgeous colouring, could be combined, the result might not be very different from what Mr. Jones has given in *The Hesperides* (482), the "daughters three" dancing, with magical songs, round the golden-fruited tree: they are clad in robes of saffron, having a golden hue within it, which, taken with their dark locks, the weird lighting of the place,—we are not sure Mr. Jones did not mean it for sunlight, but that does not matter,—and the luxuriously tragic languor of the whole design, produce an effect not only fine in itself and perfectly original, but embodying the subtle spirit of the Italian Renaissance in art.

We enter the region of facts, which are not the less beautiful because they are truly rendered, directly we turn from the luxuriously tragic languor of Mr. Jones to the severe art of Mr. Poynter. See his *Portrait of Mrs. J. P. Haseltine* (88), a lady, seated, in a gown of white, with a floral pattern of deep blue running over it. She wears a belt embroidered with coloured silks: a charming costume of our grandmothers. Her rich auburn hair is coiled round her head. The figure is placed on a dark, somewhat cold, green-blue background, and the whole, in its solidity and brilliancy, approaches Holbein's workmanship. It is delightful to follow the subtle treatment of the contours of the cheeks, brow, lips, and chin. This treatment gives the carnations to the life, with something of Greek simplicity and breadth, and endows the work with a charm which is so nearly absolute that he must seem ungrateful who complains that the beautifully modelled figure is not quite perfectly proportioned to the head. Mr. Poynter's little fresco is called *The Gardeners* (515), and represents two men at work. It is the

fruit of an experiment in the process, and on a scale unwisely chosen, and successful only so far as it shows the enormous superiority of common water-colour painting for work of this sort. Monumental art is another matter.—Those who have seen Mr. F. W. Burton's large picture-portraits can realize the beautiful and powerful execution and the curiously uninteresting character of *A Portrait* (283) of a lady in a white dress.

Mr. E. F. Brewtnall's illustration of 'The Vicar of Wakefield,' *The Squire's First Interview with the Vicar's Family* (258), is painted in the mannered fashion which has done much harm in the older Society of Painters in Water Colours, and which has been most successfully practised by Mr. Pinwell, and in fact is generally associated with his name. The fault of this manner is its obviously artificial nature. It looks more like the expression of a whim for peculiarity in painting than of real love for beauty. It shows the antitheses of many of the qualities which we commonly praise and desire in painting,—breadth, solidity, chiaroscuro, tone. Elaborately modelled and exquisitely painted flesh looks flat in these pictures, although we should imagine that the labour and skill which they display could not fail to secure solidity of representation, soundness and roundness of relief. Works of this kind do not gain in breadth by their flatness, or in chiaroscuro by having no definite light and shade, or in brilliancy by having superb and powerful tints, or in tone by being low in their keys of chiaroscuro, light and shade, and colouring. They are wonderful illustrations of the abundant charms which pictorial art possesses, because, notwithstanding all these self-contradictions, they please. Mr. Brewtnall's work shows many signs of refined feeling for the subject he has chosen, and of dramatic power, as in the designing of the figures of the Vicar's daughters, their characters being expressed in their attitudes, faces, and costumes. The grace and earnestness of the young squire are worthy of praise. The by-play of the boy, who searches the visitor's pockets while the latter charms the sisters with his flute, is capital; it is better than the commonplace figures of the Vicar and his wife. We have to look at part after part of pictures painted in this manner,—to examine them with a microscope, so to say,—before we can do them justice. Regarded as wholes, they remind us of dusty stained-glass windows, gorgeously dim, perfectly flat, and full of confused splendour.

Mr. H. Moore's *On the Goodwins* (83), the beating and breaking of a tumultuous shallow sea, is a poem if the expression of energy and individuality be poetic, no matter what the subject selected may be. Each green and yeasty wave, each ragged crest, each falling head of water, each hollow, with its reflections, lights, shades, and broken colour, here opaque and there transparent, here absorbing, there reflecting, light, is a part of a study, and is full of meaning. A landscape or marine piece, which is devoid of pathos, is of no more value than the reflection of a beautiful scene in a mirror: a landscape is pathetic which reflects and expresses the mind and feelings of the painter. Unless it does so, it has no claim to be called a work of art. Of every hundred landscapes ninety are but reflections, and the painter himself possesses no more mental insight than a mirror. The authors of such pictures are not artists, however well they may act as reflectors. By Mr. H. Moore is *After much Rain* (278): an effect of light and shade on a lake and hills, strikingly original and vigorously rendered. *Looking East at Sunset* (364) is a fine study.—Among the landscapes here, few have greater claims on our admiration than Mr. F. Walton's *Sunshine, the West Cliff, Bournemouth* (67), a view of the sandy cliff and road, the shore and sea, in powerful but not brilliant or sparklingsunlight. It is broad, soft, truthful, and rich.—Mr. R. Redfern's *Barnard Castle* (57), the hollow walls and towers among the foliage on the cliff above the Tees, is a beautiful picture, remarkable for softness and delicacy. Its keeping is nearly perfect.—Mr. E. H. Fahey's *Backwater of the*

Thames (61) is as hard as a mediæval illumination, but has many fine qualities which are worthy of study.—*Low Tide, Coast of Donegal* (72), by Mr. G. Crozier, is a beautifully rendered effect of warm, summer daylight, with few shadows: a sandy bay, a sleeping sea, low cliffs, with, rising on their edges here and there like watch-towers, a knoll or rock. The truth of the atmospheric painting here is noteworthy in a high degree.

By Mr. E. Tayler we have *The Domino* (11), a life-sized half-length figure of a lady, much better painted than such subjects commonly are.—*A Bass Fisher* (19), by Mr. W. Duncan, shows, with considerable spirit, the sea breaking over rocks: a capital rendering of the motion of water. The modelling is good and the colour satisfactory.—Mr. F. Goodwin's *Brown Study* (24), donkeys in a barn, is capital in its way.—Mr. A. Hill's *Somebody's Coming* (25), a young lady, with her dog, waiting at a stile, and delighted by the approach of a friend, is so well done that one regrets such skill was not applied to a better subject. It is a little hard, and crude in colour.—*A Tributary to the Wharfe, Barden Beck* (47), by Mr. R. T. Pain, shows a good deal of power and feeling for nature.—Mr. A. Ditchfield's *Trees on the Bank of a Stream* (103) might be a bit of landscape cut out of a large Perugino, so severe, so solemnly beautiful, and yet so hard and smooth is it. It is besides Peruginesque in sentiment. It is a view of a park-like place, with verdant knolls sloping to a pool, where everything seems to stand as if summer were eternal and men not looked for. It has the fault common to Mr. Ditchfield's pictures, an excess of blackness.—*The Horse Rock near the Lizard* (115), by Mr. C. R. Aston, shows the very edge of the land, ragged cliffs, the sea eddying with slow pulses about the little rocks, and forming rings round them; the surface of the water is all in ripples; the distance gleams with reflections of white clouds in one place, and in another is hazy with travelling shadows. The picture is broad from its extreme brilliancy, and is delightful. See *Mullion Cove* (233), by the same.—*Coldharbour, Blackwall* (158), by Mr. C. N. Hemy, brings us out of Cornwall to the Thames bank,—from gull-haunted rocks to the tumble-down, timber structures, rigging-lofts, block-makers' shops, and ramshackle public-houses of Blackwall. It is rich and broad, full of character, and more thoroughly enjoyable than any picture we have recently had from Mr. Hemy.—*December, Epping Forest* (169), by Mr. T. J. Ellis, is an original and striking view of a beech wood: the heads of the polled trees shoot in multitudes towards the sky, obscuring the light. This is a strongly-painted picture.

We desire to call attention to the undermentioned, among many other commendable works: *Sea and Rain, Boscastle, Cornwall* (297), a picture, with an iris seen against rocks and over the sea, by Miss K. Malleon.—*Evening* (325), by Mr. J. Knight, a lake view.—*A Coming Storm, Venice* (379), by Mr. W. Severn, the towering of enormous clouds over the city, with orange light on their confused lower edges: this work is more effective than sound.—*A By-path* (489), by Mr. W. J. Hennessy; a charming picture.—*Sunset* (514), by Mr. C. J. Lewis.—*The Tomb of Raffaele* (516), ladies spelling the inscription, "D. O. M., &c., of the white tablet. It is very spirited, and there is a good study of architecture in the background.—*Poole Bay* (548), by Mr. F. Walton, should be studied, as well as that other coast piece to which we referred before.—*La Pareuseuse* (560), and *Asleep* (571), are by Mr. Calderon, and are capital little specimens of his skill and tact.—*Easter Morning* (573), a numerous group of "charity girls," seated in a choir, by Mr. G. Buckman. The characterization, is good, and the whole is at once brightly and solidly painted. It might be richer, or rather more diversified in colour, but it has one supreme merit, that is, supreme in pictures of "charity children"—it is untainted with "goodness"; the little ones look honest, and, therefore, of course, they do not look "goody."

Fine-Art Gossip.

MR. E. M. WARD is painting a picture, the subject of which is an episode in the history of the Massacre of St. Bartholomew—the visit of Charles the Ninth, Catherine de Medici, and the Duke of Anjou to the bed-chamber of Admiral Coligni, after his attempted assassination. In the picture appear, besides the above-named persons, the admiral's daughter and her husband; in the distance are several Huguenots, watching the Prince de Condé.

MRS. E. M. WARD is painting an incident from the boyhood of Chatterton, of his having been discovered by his foster-mother, Mrs. Edkins, in the act of concocting the earliest specimens of the so-called 'Rowley Poems.' The scene is in the garret of the house of the family at Bristol. There are three figures in the composition, that of Chatterton's grandmother being included.

MR. H. WARREN has resigned the Presidency of the Institute of Painters in Water Colours, in consequence of his nearly total loss of sight.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Thursday last week, the under-mentioned pictures and drawings, the property of Mr. J. Pender, M.P., part of the contents of Crumpsall House, near Manchester:—Drawings: Stanfield, A Road Scene, with a mule and figures, 64 guineas.—Mr. G. Fahey, Pike of Stickle and Harrison Stickle, 66 gs.—Mr. T. M. Richardson, Como, 54 gs.—E. H. Courbould, "Nobody ax'd you, Sir," 57 gs.—W. Hunt, A Peasant Girl, seated, 102 gs.; Head of a Girl, 70 gs.—D. Cox, A View of London Bridge, 69 gs.—Mr. L. Haghe, Town Hall, Louvain, 55 gs.—W. Dyce, Trebarwith Strand, 105 gs.; Puckaster Cove, Isle of Wight, 100 gs.—J. P. Pyne, Lago Maggiore, 86 gs.—J. M. W. Turner, Two Sketches, 91 gs.—Mr. Holman Hunt, Nazareth, 130 gs.; Plain of Rephaim, 137 gs.; Jerusalem during Ramezan, 140 gs.—Cairo, Sunset on the Gibel Mokattum, 100 gs. On the following day, Friday, the same auctioneers sold the remainder of the same collection, including the following pictures: D. Roberts, The Piazza Navona, Rome, 603 gs.—Mr. A. Burr, The Mask, 210 gs.—Mr. P. H. Calderon, The British Embassy, Paris, during the Massacre of St. Bartholomew, 997 gs.—Messrs. Creswick, F. S. Cooper, and J. Phillip, Cardigan Bay, 845 gs.—Mr. J. Linnell, A Summer Evening, 404 gs.—Mr. H. Wallis, Elaine, 945 gs.—Mr. E. M. Ward, The Last Sleep of Argyll, 315 gs.—G. Gibbons, Introduction at Court, 309 gs.—Mr. F. D. Hardy, Grandmother's Visit, 315 gs.—Sir N. Paton, Barthram's Dirge, 189 gs.—Mr. G. A. Storey, The Shy Pupil, 525 gs.—Mr. Wyld, The Grand Canal, Venice, 167 gs.; View of Conway, 210 gs.—A. Egg, Katherine and Petruccio, 745 gs.—Mr. T. S. Cooper, Cattle in Canterbury Meadows, 325 gs.—Mr. T. Webster, The Peep-Show, 1,554 gs.—C. Troyon, A Landscape, with cattle and figures, 1,417 gs.; Harrowing, 430 gs.—Mr. Linnell, The Burial of Saul, 304 gs.; David and the Lion, 845 gs.—Mr. W. F. Yeames, The Fugitive Jacobite, 485 gs.—Mr. S. Bough, St. Andrews, 183 gs.—Mr. T. F. Marshall, The Village Festival, 117 gs.—Mr. G. E. Herring, A Rift in the Gloom, 300 gs.—Mr. R. Ansdell, Spanish Gossip, 500 gs.; Lost and Found, 440 gs.—P. Nasmyth, A Landscape, 155 gs.—Sir A. W. Callcott, Procession to the Temple of Esculapius, 180 gs.—Mr. F. Goodall, The Rising of the Nile, 1,990 gs.—Etty, A Vestal, 120 gs.—W. Müller, The Bay of Naples, 175 gs.

WE regret to report the death of Mr. George Shalders, landscape and animal painter, member of the Institute of Painters in Water Colours, whose works we have often admired. The artist has, we are informed, left a young family, motherless and in distress.

THE manager of the Prince's Theatre, Manchester, a theatre in which, as it will be remembered, Mr. Marks was employed to paint the proscenium, has secured the aid of Mr. Alma Tadema, who is hardly less distinguished as an archaeologist than as an artist, to design and arrange the appointments and costumes which will

be required to put 'Coriolanus' on the stage with extraordinary care. The tragedy will be presented shortly.

THE popular French portrait painter and decorator, M. G. Ricard, died on the 24th ultimo. He was well known in France, Germany, and England. He executed many portraits of our aristocracy, especially of ladies.

WE have received from the Art Union of London an impression of the last-published plate of the Society, being engraved by Mr. W. Holl, after Mr. F. Goodall's 'Rebekah,' and representing Abraham's servant fastening a bracelet on the wrist of the promised wife of Isaac. We shall not venture to decide whether or not the ornament offered to the daughter of Bethuel weighs five shekels. Our belief is that it is not so heavy, but we are certain that this half-English looking young woman, who poses like a big housemaid, is but a poor Rebekah, and could not, with such hands as these, have lifted to her head her huge pitcher when filled with water, still less let it down in order that Eliezer might drink, and as to lugging so ponderous a vessel in the service of the camels, it is out of the question, although stouter legs or bigger feet than these artists have bestowed on Isaac's bride could not well be desired. We find her figure to be nearly nine heads high, although she has scarcely any cranium, and her neck and shoulders are slightly bent. The servant, if he stood upright, would tower almost out of the damsel's hearing. We may object to the tameness of the design, to the "sentimentality" of the conception, to the affectation of orientalism in this picture. Orientalism ought to be thoroughly sustained if it appears at all. We may say that the rendering of Rebekah's expression lacks subtlety and insight; indeed, we may go so far as to assert that it is perilously close to the line which divides triviality from clap-trap, and declare our opinion that the servant's face might be better "got up" by a third-rate actor. We even say all this without derogating from Mr. Goodall's fame as a respected member of the most flourishing art-society in the "centre of commerce and manufactures"; but we have a right to expect sound workmanship from an "R.A." If Mr. Goodall, who is, as the execution of the flesh here shows, at once one of the most carefully-trained and industrious of the R.A.s, may do these things, why need we wonder at what others do before the eyes of a public which thinks that an Academician must needs be a sound draughtsman as well as a brilliant painter? As to the engraving, we could wish that it had been "carried further," as artists say, so that Rebekah's drapery should have solidity enough to prevent her from looking like a ghost.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY NEXT, February 14, Haydn's 'CREATION.' Principal Vocalists: Madame Sherrington, Mrs. Suter, Mr. Vernon Rieby, and Mr. Bentley. Organist, Mr. Willing.—Tickets, 3s., 2s., and 10s. 6d., now ready, at 6, Exeter Hall.

ROYAL ALBERT HALL CHORAL SOCIETY.—Conductor, Mr. Barclay.—Under the immediate Patronage and Sanction of the Council of the Royal Albert Hall.—First Concert on WEDNESDAY, February 12, at Eight o'clock, Bach's 'PASSION' (St. Matthew). Madame Florence Lancelotti, Miss Julia Elton, Mr. Cummings, and Signor Foll. Organist, Dr. Stainer. Band and Chorus, 1,500.—Loggia, (to hold Eight Persons), 2s. 10s.; Boxes (Grand Tier), 1s. 3s.; Boxes (Upper Tier), 10s.; Amphitheatre Stalls, 7s. 6d.; Area Stalls, 5s.; Balcony, 3s.; Gallery, 1s. Tickets and Prospectuses of the Series of Novello, Ewer & Co., 1, Berners Street, W., and 35, Poultry, E.C.; the usual Agents; and at the Royal Albert Hall.

MONTHLY POPULAR CONCERTS, Brighton.—Director, Mr. Ridley Prentice.—TUESDAY EVENING, February 11, Messrs. Straus, Ridley Prentice, Minson, Miss Parry, and Mr. Carter. Sonatas (Pianoforte, Flute, and Violin), G minor, Beethoven; D major, Schumann; 'No. Plus Ultra,' Weill; Violin Solo, Bach.—Tickets, 5s., 2s. 6d., 1s.

SCHUBERT.

IN Herr Kreissle von Hellborn's 'Life of Franz Schubert,' of which work there has appeared an abridgment by Mr. E. Willerforce, and a complete translation of the entire book, with the notes and a catalogue of the composer's productions, by Mr. A. Duke Coleridge, M.A., there is a short foot-note (chap. ix. page 212), which ought certainly to have been more clearly worded. Dr. Kreissle curtly says:—"In the year 1858 the Chorus-

master of the Männergesang-Gesang-Verein, Johann Herbeck, dragged the music out of the dust, wherein it had slumbered peacefully for thirty-six years, and at the end of the year and the following one also it was given in public, and received with enthusiastic applause." This is a very meagre acknowledgment of Herr Herbeck's labours. As the Schubert mania has set in rather rapidly as well as rapidly for the last few years, and it seems to be an increasing epidemic so far as our concert concoctors are concerned, it is but fair that the disciples of one of the most eminent of song composers, especially as they now attach such value and importance to Schubert's symphonies and other instrumental works, and rank to place him as high and even higher than Bach or Beethoven, Haydn or Handel, Mozart or Mendelssohn, should be made acquainted with the part played by the present Imperial Chapel-master, composer, and conductor of Vienna, in the resuscitation of the "Wanderer's" compositions. In a Memoir of Herr Johann Franz Herbeck, published in the *Volks Zeitung* of Vienna, in 1866, and cited in Mr. Ella's 'Musical Sketches Abroad and at Home,' we find the following reference to the exhumation of the Schubert scores:—"The name of Herbeck stands, however, in another sense prominently before the public, associated with that of the Austrian 'melodious Cressus,' Franz Schubert. It was Herbeck who saved from destruction and oblivion the works of Schubert. Having collected them, he presented them in a new form to the musical world. More than ten years did Herbeck devote in gathering together the despised and hidden treasures, in trying them, and in bringing them into some order for publication. Truly may he be called the preserver of Schubert's works. The result of his labours is shown in the long list of Schubert's compositions that have been published and performed, some of which, under Herbeck's direction, have afforded the amateurs of Vienna infinite delight at their orchestral concerts. If Schubert's fertility be a matter of wonder, the indefatigable zeal and self-sacrifice of his apostle are no less so, for he has dedicated the work of a lifetime to the exhumation of these productions, and only a man born with equal genius could have brought light into such a chaos." Every one acquainted with Herr Herbeck's career in Vienna can confirm the statement of his biographer, and it is surprising that Dr. Kreissle von Hellborn should have been so curt in his mention of Herbeck's enthusiastic exertions. In an Appendix to Mr. Coleridge's edition, by Mr. George Grove, the latter, in protesting against the coldness of Viennese amateurs for Schubert compared with the enthusiasm of the "best musicians and amateurs of England," refers, to Herr Herbeck, as an exception. "Herr Herbeck, who," he very properly remarks, "is unwearied in the service of Schubert, and has given his time, abilities, and best exertions to the cause."

Now, between artistic admiration for a composer's inspirations and an indiscriminating worship of them, there is a broad distinction. Schumann, Mendelssohn, and Liszt, have been quoted as having expressed favourable opinions of Schubert's orchestral works, and the judgment of such a consummate musician as Herr Herbeck claims every consideration. At the same time, it must not be forgotten that there are other eminent authorities whose estimate of Schubert as a symphonist is infinitely lower than that of his admirers *quand même*. No doubt the neglect of his works for so many years, except as regards his songs,—for all allow his genius as a composer of songs, caused a strong reaction in favour of his other productions. Amazement was naturally felt when it was discovered that the Magician of the Lied had been such a prolific writer in every branch of art. This facility and fertility tended to create a feeling that insensibility and even injustice had attended his career. We all know how the zeal of converts runs into fanaticism, hence the Schubert fever here more than elsewhere; in Germany the fits are faint and far

between. We cannot share in this excessive admiration for Schubert when he is wielding an orchestra. It is true that it is premature, at present, to speculate as to the status Schubert will hold in art. But certainly in sacred music he has not reached the sublimity of Bach or Handel; in orchestral scores he has not attained the culminating climaxes of Beethoven or Mendelssohn, not to mention Haydn or Mozart; in the lyric drama he has no standing whatsoever; in chamber compositions Haydn is his superior, and he has not even superseded Spohr. What, then, is there in Schubert to entitle him to a special celebration at the Crystal Palace, on the day after the anniversary of his birthday (31st of January, 1797)? Are the six pieces in the programme of the 1st inst. to be specified as evidence of the existence of the mastermind, of the genius of a tone poet? The MS. Symphony in B flat, No. 5 (given here for the first time), the overture called 'Rosamunde' (although it never was played as the prelude to Frau Helmina von Chezy's Cyprian drama), were the instrumental items; the vocal gleanings were a part-song, 'Night in the Forest,' with chorus and accompaniment of four horns; the hymn, 'O Lord our God,' with chorus and accompaniment of full wind band; the part-song, 'The Gondolier,' accompanied on the pianoforte; and a romance from 'Rosamunde,' 'Der Vollmond strahlt.' As between voice and instrument, there could be no difficulty in conceding the palm of superiority to the four vocal pieces just cited, for they have the Schubertian song stamp; but the two orchestral works contain no points that either astound or cause ecstasy: the symphony is, on the whole, anything but stirring, the most expressive movement being the *andante con moto*, which may be characterized as one of Schubert's songs scored.

Idol worship is injurious in every way to art advancement, but if it is to be indulged in at births, marriages, and deaths, let us, at all events, have real deities. Schubert is not a real deity; and if fussiness may cause adulation within circumscribed circles, the delusion is not widely spread, it is merely local, and will die out, as certainly as other temporary manias. Schubert has his speciality, a glorious one, as Hellborn rightly affirms that in him the "German Lied has found its greatest and most genial exponent." A Viennese critic, in Schubert's days, remarked that he showed "originality in his compositions, but, unfortunately, "bizarrerie" also. The young man is in a period of development, we hope he will come out of it successfully. At present he is too much applauded; may he never complain in the future of being too little appreciated! The critic judged and prophesied accurately—the development never came. The transformation might have taken place had Schubert lived, but he died young, before he had corrected his crudities and excised his eccentricities. And to award to him a crown of martyrdom, to complain of his having been subjected to privations, is not the way to write musical biography, which should be truthful. Like Mozart, Schubert was of dissolute habits, and he paid the penalty of excess. He was perverse, wilful, and obstinate in his business relations, the consequences of which were poverty and an early grave.

CONCERTS.

At the Royal Albert Hall, on the 1st inst., under the direction of Messrs. John Thomas and C. J. Hargitt, with Mr. Willing at the organ, there was a harp, choral, and vocal evening concert. The St. Cecilia Choral Society co-operated; there was a full band of harps. The solo singers were Miss T. Weale, Madame Patey, Mr. Sims Reeves, and Signor Foli.

At the Monday Popular Concerts on the 3rd, the string quartets were, Schubert's, in A minor, and Haydn's, in B flat, Op. 33; and we had also Mozart's Sonata in E major, piano and violin, and Beethoven's, in C minor, for piano. Mr. Santley was the singer, and Mr. Zerbini accompanist. On the 1st the string quartet was by Mendelssohn, in D major; and there were two

by Beethoven—one for piano, in E flat, Op. 29, No. 3; the other for piano and violin (Kreutzer); and Sarabande and Gavottes for violoncello, by Bach. Mlle. Limia was the vocalist, with Sir J. Benedict accompanist. The instrumentalists at the two concerts were Madame Norman-Néruda, Herr Halle, MM. Ries, Straus, and Piatti.

Rossini's 'Stabat Mater' and Mr. W. Carter's 'Placida' were performed at the Royal Albert Hall on the 6th inst.; the vocalists were, Mesdames Florence Lancia and Patey, Signor Tesseman, Signor Foli, Messrs. Fryer and Stanley Smith.

There has been no change in the list of vocalists at the London Ballad Concerts. With Miss E. Wynne, Miss Banks, and Madame Patey, Mr. Sims Reeves, Mr. Nordblom, and Mr. Santley, the strength of solo singers is unquestionable. In addition to the British ballads, the songs of Scotland and Ireland, and the quaint melodies of Wales, are introduced in the programmes. On the 5th, Mr. Brinley Richards, who is the consistent champion of Welsh music, and autocrat at the Eisteddfodau, played fantasias on his national airs. The well-balanced voices, good intonation, and sound style of part-singing of Messrs. Edward, Gordon, Sefton, and Cato, who assume the title of the London Orpheus Quartet, deserve especial mention; they preserve the Elizabethan madrigal, the old English glee and catch, and the modern part-song, of which Mr. Hatton, the conductor, is such a thorough master. Mr. Sims Reeves was unable to appear on the 5th inst., owing to a severe cold.

The Musical Evenings in St. George's Hall ended on the 5th inst. with the fifth and final concert. The series reflect credit on the tact and taste of the director, Mr. Henry Holmes, the leading violin, who has had able coadjutors in the execution of classical chamber composition in Mr. Folkes, Mr. Burnett, Mr. Hann, and Signor Pezze, the pianists varying on each evening. Mr. Walter Macfarren has generally been the accompanist, but on the 5th, Mr. G. F. Kiallmark officiated. Mr. C. E. Stephens, the organist, played in a pianoforte and string quartet in D minor, Op. 2, on Wednesday. The work is conceived and came out in orthodox form, and has some melodious *motivi*. The few movements comprise an *allegro con brio*, *andante*, *scherzo*, and *trio*, and a finale, *allegro gioioso*. Mr. Walter Macfarren performed Sir W. Sterndale Bennett's *suite de pièces*, Op. 24, which include a *presto leggiero*, *capriccioso*, and *agitato assai*, all of the legitimate and sound school of pianoforte writing peculiar to the composer, whose interpreter displayed a thorough comprehension of the style and points of the works.

Musical Gossip.

NEXT week will be one of interest in things musical. On the 11th will be the last public performance in England of Madame Arabella Goddard, as that lady will cease altogether to appear as a pianoforte player after she has completed her Australian, Californian, and American tour. She leaves this country early in March. On the 12th, the Royal Albert Hall Choral Society will commence the season with Bach's 'St. Matthew' Passion Music, under Mr. Barnby's direction. The first concert of M. Gounod's choir will be given on the 8th, with the composer as conductor. He will introduce nine of his works for the first time. On the 12th, Haydn's 'Creation' will be performed by the Sacred Harmonic Society, conducted by Sir Michael Costa.

With reference to the article in last week's *Athenæum*, "State Subsidies for Music," we have much pleasure in announcing that a special meeting of the Directors and Committee of Management of the Royal Academy of Music will be held this day (the 8th), to meet the Duke of Edinburgh, the object being the carrying out of the formation of a really National School of Music, on the same basis and *modus operandi* as the Continental Conservatoires.

The first orchestral and vocal concert of the Wagner Society will take place on the 19th inst., Mr. Edward Dannreuther conductor. The scheme will include excerpts from the operas 'Tannhäuser,' 'Rienzi,' 'Lohengrin,' and 'Die Meistersinger von Nürnberg'; also the 'Kaisermarsch' and tenor songs by Herr Franz Diener, who is engaged to sing the part of Siegfried, at Bayreuth.

At the fifth concert of the British Orchestral Society, on the 6th inst., conducted by Mr. G. Mount, the scheme comprised Mendelssohn's Scotch Symphony, Beethoven's 'Egmont' Overture, Chopin's Polonaise, in E flat, played by Miss Nathalie Evans, and a new Overture, by Mr. John Francis Barnett, the composer of the cantatas, 'The Ancient Mariner' and 'Paradise and the Peri,' to Shakespeare's 'Winter's Tale.' The vocalists were the Misses E. Wynne and J. Elton, Messrs. Lloyd and Lewis Thomas. Our notice will appear in next week's issue.

The late Mr. Balfe left a MS. opera, called 'The Knights of the Leopard,' the libretto by Mr. A. Mattheson, based on Sir Walter Scott's romance. Madame Nilsson-Rouzeaud having expressed her readiness to play the principal part, the Queen of Richard Cœur de Lion, it is proposed, if time should permit, to produce an Italian adaptation at Her Majesty's Opera, Drury Lane, during the forthcoming season. The score was left uncompleted by Mr. Balfe, but Sir Michael Costa has kindly edited it and added a finale, at the request of the widow.

At the second concert of the Liverpool Philharmonic Society, Mr. Edward Dannreuther played, with consummate skill, the same intricate Piano-forte Concerto, in E flat, by the Abbé Liszt, that he executed at the Crystal Palace Concerts; he also performed Chopin's Nocturne, in D flat, and the Polish composer's Polonaise, in A flat. In the programme, Herr Wagner's Introduction and Wedding Chorus in 'Lohengrin,' Meyerbeer's 'Marche aux Flambeaux,' Spohr's 'Faust' Overture, and Beethoven's Symphony, in C minor, No. 5, were included, conducted by Sir J. Benedict. Miss E. Wynne and Mr. Santley were the vocalists. We commend this scheme to the notice of directors of London orchestral societies as being one out of the beaten track.

NOTTINGHAM is assuming a prominent position amongst the musical towns in the provinces. There was a Christmas festival, with the 'Messiah,' of course, conducted by Sir J. Benedict, and on the 6th inst. there were two performances, morning and evening, on a large scale as regards band, chorus, and principals. Sir Michael Costa conducted his oratorio, 'Naaman,' having as solo singers Mdlle. Carola, Mdlle. Enriquez, Madame Suter, Mr. Vernon Rigby, and Mr. Santley. At the evening concert the selection was miscellaneous, including Handel's "See, the conquering hero comes," and Beethoven's Hallelujah chorus, Rossini's Overtures to 'Semiramide' and 'William Tell,' Costa's March from 'Eli,' &c. The Nottingham Sacred Harmonic Society possesses a choir with excellent voices, which have been well trained.

WE proposed to have supplied a notice of some recent musical performances at Brussels in our present issue, but must defer it until the next *Athenæum*; but as we heard Herr Hans von Bulow's superb execution of Henselt's Piano-forte Concerto in F minor, Op. 16, a work of rare merit, it is only justice to Mr. Oscar Beringer, who had the good taste and judgment to select this concerto at last Saturday's Crystal Palace Concert, to say that his interpretation was artistic and effective; and we regret that the space devoted elsewhere to the Schubert selection prevents us from dwelling more on Mr. Beringer's display of piano-forte skill.

THE death, at Leipzig, of Henry Hugh Pierson, Mus. Doc., has been announced. He was born in 1815, and was the son of a church dignitary. Dr. Pierson had many instructors of music in England, France, and Germany, beginning with Attwood, the organist of St. Paul's; followed by Paer,

Cherubini, Tomaschek, and Rinck. He may have been overtaught, for as a composer he worked by rule and rote, and not from inspiration. Norwich, or a portion of its professors and amateurs, claimed for Dr. Pierson the attributes of genius; but not a trace of individuality is to be found in his oratorio, 'Jerusalem,' performed at the Norwich Festival of 1852, or in the excerpts of 'Hezekiah,' executed in 1869. He had not the gift of melodious imagery, and he revelled in distorted workmanship. The best specimens of his style are his part-songs. He felt his failure in 'Jerusalem,' for he revised and reduced the score, which, in its amended shape, has not yet been heard. His opera of 'Leila,' composed for Germany, his adopted country, has not yet reached us. He also set the second part of Goethe's 'Faust,' the music being as mystical as the play. He was elected to the Musical Chair of Edinburgh, as the successor of Sir Henry Bishop, but left Scotland suddenly, and never officiated as Professor.

MADAME SCHUMANN, with the co-operation of M. Vieuxtemps and M. Servais, had a concert on the 4th inst. at the Brussels Cercle Artistique et Littéraire, and will commence her engagement at the Monday Popular Concerts on the 10th inst.

M. OFFENBACH, in his new three-act *opéra-bouffe*, 'Les Braconniers' (Poachers), the libretto by MM. Chevot and Duro (the composer's allies in the 'Ile de Talipatan'), has achieved success at the Paris Variétés. The incidents are described as "les situations les plus enchevêtrées," and the score is criticized as "musique pimpante." We must be excused, therefore, for not following the complexity of the plot, and not dwelling on the tawdriness of the music. As usual, the composer repeats himself, but he still displays his *finesse* in orchestration. Five pieces were re-demanded on the first night, amongst which a *quatuor* of assassins, extravagant as the one in the 'Pont des Soupirs,' excited enthusiasm. Mdlle. Heilbron (Rastamagnac, the poacher), Mdlle. Bouffier (Ginetta), M. Dupuis (Marcassou), M. Berthelier (Campistrous), M. Grenier (De Lastécouères), M. Léonce (Bibès). An English adaptation of 'Les Braconniers' is a certainty; which theatre will be the first? There are four managers in the field for French *opéra-buffa*.

At the last of M. Pasdeloup's Sunday Popular Concerts, Michael Glinka's overture to 'Ivan Soussanine' was executed. It is surprising that the works of this famous Russian composer are not produced in London: his music to the operas, 'La Vie pour le Czar,' 'Rousslan et Ludmila.' The late Prince Galitzin at his concerts in St. James's Hall introduced Glinka's compositions, but no one has followed his example.

The anniversary of Mozart's birth was celebrated at the Paris Grand Hotel Concerts of M. Danbé, by the exhumation of the German composer's music to a ballet, 'Les Petits Riens,' produced in Paris in 1778, with M. Noverre's name. M. Wilder ferreted out of the Opera-house archives the score, fourteen pieces of which are proved to be by Mozart, then twenty-two years of age. Amongst the numbers, the Overture (*largo con sordini*), an Allegro Gavotte, and a Melody, No. 8, are quite Mozartian. One of his youthful overtures, written at the age of fourteen, was included in the scheme.

DRAMA

THE WEEK.

OLYMPIC.—'Maggie Dorme,' a Drama, in Three Acts.
VAUDEVILLE.—'Madeleine,' a New Play, in Three Acts. By J. Mortimer.

QUEEN'S.—'Old London,' a Romantic Drama, in Five Acts.

THE taste for melo-drama is declining. Only in the hands of absolute genius are the absurd paraphernalia of spies, villains, secret corridors, sliding panels, and the like, reconciled with art. A story like 'Angelo,' in spite of its preposterous machinery, impresses by its power and its passionate warmth and splendour. The same may be said of the 'Tour de Nesle,'

and the few other melo-dramas which attended the birth of the Romantic school. Imitators of M. Victor Hugo and of Alexandre Dumas have had but a poor time of it, and melo-drama in France has been banished from one stage after another, until it is now driven to dispute for supremacy with fairy spectacle at the Porte-Saint-Martin or the Châtelet. In England its defeat has been less speedy, but scarcely less signal. Not more than one of the West-End theatres has given melo-drama during the present year. So essentially vulgar is English melo-drama, that its absolute extinction would be accepted with satisfaction. To reap, however, full consolation from its disappearance, it is necessary to find something better with which to replace it. Satire upon the manners and vices of the day is the form of entertainment in which an advanced civilization has generally delighted. In France, accordingly, the pieces most in fashion are comedies, in which the social life of the epoch is exposed with a cynicism and hardihood scarcely to be matched since the comedy of Athens. In England, however, producers of comedy do not exist. Mr. Gilbert conveys us into an ideal world, and contrives, ingeniously enough, to deride human weaknesses while depicting the manners of imaginary beings. Mr. Albery gives us the sentimental side of modern manners, and Mr. Byron the farcical. A writer of genuine comedy cannot, however, be found, and our theatres have to resort to the unsatisfactory expedient of giving emasculated versions of French pieces, or reproducing plays belonging to the old *répertoire*. Such a resource as that last indicated, appears less objectionable than it really is. We should, of course, like to see a certain number of classic masterpieces regularly revived. There is a difference, however, between placing the works of past generations side by side with those of modern days, and giving up wholly modern compositions to fall back upon those of preceding generations. Better by far make some sort of show with the pieces we have, than allow of such complete confession of intellectual bankruptcy as would be involved in an entire absence of new work. Three novelties of some little importance have been presented during the past week. Of these, two are importations from France, and the third is what is now a novelty, except upon transpontine boards, an original English melo-drama.

The three acts of 'Maggie Dorme' develop a story of crime as commonplace and as "sensational" as ever enthralled the readers of periodical melo-drama. A rich and beautiful girl has a foster-brother, who is an escaped convict. She possesses more courage than ordinarily attends heroines similarly situated, and the endeavours of her ruffianly associate to prey upon her are valorously resisted. Unable to conquer her, the villain determines upon her ruin. He obtains shelter in her bedroom, from which he issues in a manner apparently accidental, but calculated to lead to conclusions anything but favourable to her virtue. At the same time, he taxes her anonymously with murder and forgery. Of the dirt he has thrown much sticks, and Maggie Dorme is looked upon with suspicion or openly marked dislike by her former associates. She is undaunted still, and by force of innocence and courage triumphs over her opponent. Her

bravery excites the passion of her persecutor, who, finding himself unable to defeat or possess her, attempts her murder, and in the effort meets his own death through the giving way of a balcony.

To dwell upon the faults of detail in this story would be fruitless. What is most pitiable in it is the absence of any kind of invention. Whatever interests is old as the hills. The characters are commonplace, the language is bald and undramatic, and there is no situation which can be regarded as either new or powerful. The most the play may claim is a feeble interest, which the weak termination defeats. Miss Cavendish, as the heroine, acted with pathos and power that were wholly wasted. Her expression of weariness and defeat was singularly touching, and contrasted remarkably with the energy of defiance into which she was roused by the menaces of her foster-brother. Mr. W. Rignold gave a fairly effective presentation of *Paul Daly*, the convict. Miss Baber showed some talent in the presentation of a lady, combining matronly dignity with conjugal acerbity. The melo-drama was preceded by a rather boisterous farce, entitled 'Those Horrid Garotters.'

For a morning performance at the Vaudeville Theatre, a version of 'Le Supplice d'une Femme' of M. de Girardin was produced on Saturday last. A piece of this class loses its moral and almost its *raison d'être* when, as seems necessary in the face of the existing laws of censure in England, the offence for which the woman is punished requires to be omitted. A husband, who for the sake of some fancied injury to his honour, crushes into the earth the happiness of a wife guilty of nothing more than a slight indiscretion, presents himself, not as the minister of justice, but as a man stern and cruel in his ridiculous over-estimate of himself. The sympathy evoked in his behalf is accordingly refused, and turns spontaneously to the wife, who is the victim of his severity. Allowance being made for this radical defect, the treatment of the play is able. The interpretation, by Miss Ada Dyas, Miss M. Oliver, Mr. H. Neville, and Mr. J. Clayton, was creditable.

'Old London' is a version of 'Les Chevaliers du Brouillard' of MM. Dennery and Bourget, which in turn is a rendering of Mr. Buckstone's drama of 'Jack Sheppard,' originally produced at the Adelphi. It is principally interesting as evincing how completely tastes have changed during the past decade, and as proving that the remonstrances lately urged against the supervision of the licencer have had their effect upon that functionary. If there is one piece in the language the performance of which may justly be prohibited on the ground of morality it is this, the hero of which is a felon, while its incidents consist wholly of resistance to recognized authority, and escape from the awards of justice. Surely the substitution of such names as Dick Wastrell, Velvet Grawl, and old Nollekins, for Jack Sheppard, Jonathan Wild, and Blueskin, cannot seriously affect the moral of a play. It must not be supposed we utter any remonstrance against the licensing of 'Old London.' In the name of common sense no less than that of logic, however, we protest against any future prohibitions of the artistic masterpieces of the Théâtre Français and the Gymnase, or the comic whimsicalities of the

Palais Royal. Should such a change of system be the result, this strange whim of reviving a forgotten old melo-drama may turn to profitable account. Mr. Boyle has discharged conscientiously and cleverly his task of adaptation. The principal parts in the piece are effectively sustained by Miss Hodson as *Dick Wastrell*, or Jack Sheppard; Mr. Vollaire, *Mr. Smiles*, or Mr. Wood; and Mr. Belford, *Nollekins*, or Blueskin. The well-known scenic effects, including the escape up London Bridge by means of a rope-ladder, are retained, and are effectively presented. In the minor characters the acting is miserable, and the wisdom of the revival is as questionable as its taste.

Dramatic Gossip.

THE new farce at the Haymarket, 'The Manager in Love,' has a happy title, and an idea not wanting in ingenuity. The treatment is poor, however, and the language flat, and, as a consequence, the whole is ineffective. A young manager going as a visitor to a country house, and hoping to get rid of the wear and tear of his profession, finds the entire household stage-struck. A five-act tragedy lurks in every cupboard, and the heart of a would-be tragedian beats beneath the cotton gown of Sarah and the plush of Jeames. The position would be untenable but for a passion for a young lady, which arises in the managerial bosom, enabling him to face, and in the end overcome, his difficulties. This piece was very indifferently played by Mrs. E. Fitzwilliam, Miss A. Merton, Miss E. Henri, and Messrs. Rogers, Arnott, Gordon, and Clark.

MR. AND MRS. BANDMANN will appear on Monday next, at the Princess's Theatre, in 'Hamlet.'

THE tranquillity at present observable in the Parisian theatres is preliminary to a period of unusual activity. Among new pieces in preparation are 'La Marquise,' a four-act comedy of MM. A. Belot and Eugène Nus, and 'La Veuve,' a comedy by MM. Meilhac and Halévy, both received at the Gymnase-Dramatique. In the latter piece, Madame Desclée will play the principal part. 'Plutus,' a comedy in two acts, by MM. Albert Millaud and Gaston Jolivet, has also been received at the Vaudeville.

It is said that M. Leconte de Lisle is at work upon a tragedy, entitled 'Fredegonde,' which he intends for the Odéon.

THE death is announced of Pierre-Jean Lesguillon, well known as a Parisian journalist, and not unknown as a dramatist. One or two of his plays, as 'Le Fils Naturel,' 'Epicharis et Néron,' and 'Méphistophiles,' had a measure of success. M. Luce, of the Folies Dramatiques, whose acting in 'L'Éclat Crève' and in other pieces attracted last year, in London much favourable comment, is also dead.

'GUDRUN,' the five-act play by Herr Julius Grosse, has been performed, for the first time, at the Hoftheater of Weimar, with great success. The *Illustrirte Zeitung* announces, as forthcoming novelties, 'Daheim,' by Tempelley; 'Rienzi,' by Pirazzi; 'Im Spiegel,' by Kuchling; and, in music, Verdi's new opera, 'Aida,' and Wagner's 'Tristan und Isolde.'

A NEW play, by Herr Adolf Wilbrandt, 'Der Kampf ums Dasein,' is to be produced at the Munich Hoftheater.

IN Florence, one of the chief successes last month was an historical drama in verse, called 'Renata,' by Signor Napoleone Giotti.

Mlle. ROUSSEIL has appeared in Cairo in 'Adrienne Lecouvreur,' with complete success. The highest honours of the stage appear to be within the reach of this admirable young artist.

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